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A PRIMER OF SPANISH PRONUNCIATION

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THE HISPANIC SERIES

UNDER THE EDITORSHIP OF

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A PRIMER OF SPANISH PRONUNCIATION

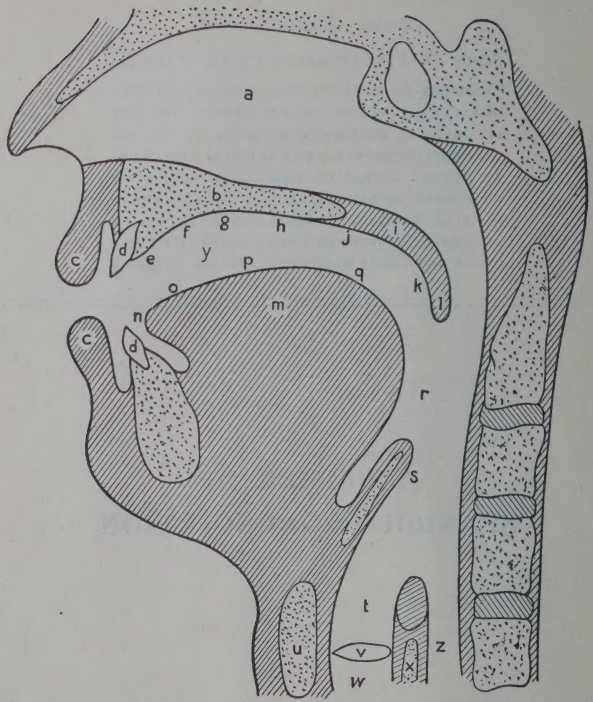

FIG. 1. The Organs of Speech

a. Nasal cavity
b. Hard palate
c. Lips
d. Teeth
e. Alveoles
f. Hard palate, forward
g. Hard palate, middle
h. Hard palate, back
i. Soft palate (Velum)
j. Soft palate, forward
k. Soft palate, back
l. Uvula
m. Tongue
n. Tip of tongue
o. Front (Blade) of tongue
p. Middle (Ridge) of tongue
q. Back of tongue
r. Pharynx
s. Epiglottis
t. Larynx
u. Adam's apple
v. Glottis; Vocal cords
w. Trachea (Windpipe)
x. Cricoid cartilage
y. Oral cavity
z. Esophagus

A PRIMER
OF
SPANISH PRONUNCIATION

BY
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PREFACE

A PRIMER OF SPANISH PRONUNCIATION is a brief introduction to the pronunciation of the Spanish language as spoken today by the educated people of Old and New Castile. While the fundamental basis of this pronunciation is Castilian the authors call it Spanish because in general it is so called by modern Spanish grammarians and phoneticians and because Castilian speech, Castilian pronunciation, Castilian idiom, etc., are terms now used for the corresponding phenomena that occur in the country districts of Castile among the uneducated people. The correct standard Spanish pronunciation as described in our *Primer* is in its essential features the pronunciation that is heard among the educated people of Old and New Castile, at the court of Alfonso XIII, at the Universidad Central and other centres of Spanish learning and culture, at the theatres, churches, tribunals, etc., of the two Castiles. In a wider sense it is also the pronunciation of educated Spaniards of all Spain and many parts of Spanish America.

Since this *Primer* is only a brief introduction for the use of beginners many of the minute details of Spanish pronunciation have been entirely omitted. For pedagogical reasons the number of phonetic symbols used for the various sounds has been limited as far as possible. In some cases there may be in this respect a difference of opinion among teachers, but the authors have decided to be conservative and have chosen to have fewer rather than more symbols than the average teacher of Spanish pronunciation would advocate for the use of beginners. For these reasons we have not used separate symbols, for example, for the open sounds of **i** and **u**, but teachers who understand Spanish pronunciation well and who believe these open sounds can be taught to our high school and college pupils may not only teach the open sounds of these vowels but also use separate symbols for them, the **i** and **u** with the conventional marks used for all open vowels.

The phonetic symbols used in our *Primer* are those used in the *Revista de Filología Española*. These symbols differ from those used by the Association Phonétique Internationale in the case of ẹ, ọ, ĉ, l̲, n̲, r̄, ŷ, and these have been preferred by the authors because they are the ones commonly used in the standard journals and treatises on Romance philology and linguistics, for example, in *Revista de Filología Española*, above mentioned,

Revue Hispanique, *Rivista di Filología*, the *Grammaire des Langues Romanes* of Meyer-Lübke, and in Gröber's *Grundriss der Romanischen Philologie*.

The ambitious student and the teacher who wish to continue their study of Spanish pronunciation should consult the book of the senior author, *Manual de Pronunciación Española*, Madrid, 1918 (second edition, 1921),[1] a more detailed study that has been in the main the basis for the preparation of our *Primer*.

Tomás Navarro Tomás
Aurelio M. Espinosa

[1] See *Romanic Review*, Volume XIII, 1922, pages 88–91.

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PRÓLOGO

A Primer of Spanish Pronunciation. ¿Y por qué *Spanish*, preguntará alguno, para quien *Castilian* habría sonado a cosa más noble, más puristamente castiza? Pues porque la formación de la más importante lengua literaria de España, aunque es debida principalmente a Castilla, es también fruto de la colaboración esencial de las otras regiones. La misma Real Academia que, aunque usando siempre ambos nombres de lengua *española* y *castellana* prefería éste último, ha adoptado por fin, después de madura discusión, el nombre de lengua *española*, como más propio.

La pronunciación española no es la vulgar del pueblo de Castilla ni la del vulgo de ninguna otra región. Los castellanos no pronuncian todos de igual modo; los andaluces tampoco; los hispanoamericanos se diferencian bastante entre sí. ¿Quién podría imponer la norma? Ninguno de un modo absolutamente general. La lengua española, común a todos, es el resultado de la multisecular colaboración de los hombres cultos de todas las regiones hispánicas, que al expresarse obran constreñidos

por la necesidad habitual de usar una lengua superior a la del vulgo y a la de la región, una lengua que les sirva para salir fuera de la intimidad descuidada y del localismo cerrado, y para alcanzar el trato humano más correcto y cortés, más elegante y elevado, más artístico e intelectual.

Las normas de la pronunciación culta las dan a cada instante la conversación culta, la oratoria, la recitación del verso y, sobre todo, la declamación del teatro, arte de gran difusión y popularidad. Y más aun que estos modelos que obran directamente sobre el oído, influye por medio de la vista la ortografía: su acción no se halla cortamente limitada, como la de la palabra hablada, al momento y al lugar reducido donde se produce, sino que se perpetúa sobre el papel y se propaga con la imprenta a ambos hemisferios del mundo.

Por fortuna, la ortografía española es, sin duda, la más perfecta entre las ortografías de las grandes lenguas literarias, por su exactitud, por su precisión, por su sencillez. Aunque no llega, como no llega ninguna ortografía tradicional, a expresar al pormenor todos los matices de la correcta pronunciación, representa con fidelidad admirable la pronunciación selecta que tradicionalmente se ha aceptado para la gran literatura común a todos los hispano-dicentes, pronunciación que se comprueba sobre todo en el ajuste de las rimas poéticas.

La ortografía común representa la pronunciación más literaria, la que distingue la *ll* de la *y*, y la *s* de la *z*, según las rimas de los versos piden.

Pero la pronunciación culta nunca es enteramente uniforme, ni aun dentro de un reducido país. Hay siempre discrepancias admisibles, que no suenan a ignorancia o tosquedad. Así por ejemplo, fijándonos en discrepancias de gran bulto, los castellanos relajan demasiado la pronunciación de la *d* en la terminación —*ado*, y dicen *cansa(đ)o;* los andaluces y americanos sesean, confundiendo la *s* y la *z*. Ninguno de estos dos defectos es tenido por zafio o grosero; están admitidos en la pronunciación docta. No obstante, el castellano al hablar en público corregirá su habitual abandono y dirá *cansađo;* y el andaluz o el americano, si bien para la oratoria conserva su seseo, habrá de desecharlo sin embargo cuando se exija más esmero aún; al recitar versos o al interpretar un papel de alta comedia o de drama, se esforzará en distinguir *s* y *z*.

Admitidas ciertas divergencias como éstas, que existen, y mucho mayores, en todos los idiomas aun en los de menor extensión geográfica, no puede decirse que haya oposición entre lo castellano y lo hispanoamericano. Este antagonismo que algunos establecen y exageran, sea por sincera desorientación, sea por servir a intereses o pasiones particulares contra el puro interés humano, cien-

tífico y literario, queda resuelto dentro de la unidad superior de la lengua española culta y literaria. La pronunciación culta es común en lo fundamental, y hasta en la inmensa mayoría de los detalles, a españoles e hispanoamericanos instruidos, por cima de las diferencias regionales que existen entre castellanos, leoneses, andaluces, argentinos, mejicanos, etc. Estas diferencias, lo repetimos, son menores que las de otros idiomas, y sin duda que esta unidad fundamental del español, mayor por ejemplo que la de las otras dos grandes lenguas Europeas extendidas por América, se debe en gran parte a la sencillez, claridad y firmeza de nuestro sistema vocálico.

La enseñanza del idioma es la encargada de acercar en todo lo posible las inevitables divergencias. Hay, por ejemplo, muchas regiones que confunden la *ll* y la *y*. Esta confusión, llamada yeísmo, está asímismo admitida, aunque menos que el seseo; tiende a mirarse como poco culta, y por lo tanto, a corregirse. Una inteligente presión de la enseñanza escolar en favor de la distinción de ambos sonidos, ayudada de una exacta descripción fonética de la *ll*, podrá ser eficazmente restauradora de esta articulación en los países que la tienen más o menos olvidada, y tal restauración, en efecto, se generaliza ya en algunas regiones de España y de América.

Por eso un buen manual de fonética práctica, como el de Navarro Tomás, es de grande valor;

hasta reviste un verdadero interés social, pues contribuye a la mejor conservación del lenguaje, instrumento de comercio humano que a todos interesa mantener en perfecto estado, sin mellas ni moho que hagan su funcionamiento más torpe, su uso más duro.

El *Manual* de Navarro Tomás es un eficaz medio de propagar un tipo depurado de pronunciación, el que mejor representa el habla culta y selecta, exenta a la vez de vulgarismo o particularismo familiar y de toda afectación altisonante. Su análisis y descripción de los sonidos se funda siempre en muy detenidos trabajos experimentales de laboratorio, o en muy comprobadas observaciones acústicas; nunca se hallarán en él esas alocadas generalizaciones mal basadas en fantásticas percepciones empíricas y propias sólo para sorprender un momento de descuido del lector inteligente. Basta recordar el riguroso método científico de las abundantes monografías que ha publicado Navarro Tomás. Por todas partes en el *Manual* de Navarro Tomás se encuentra esa sólida erudición, esa claridad de inteligencia, ese ponderado acierto y buen gusto que tanto caracterizan la doctrina del autor, y tanta eficàcia dan a su enseñanza desde hace muchos años.

Pero ese *Manual* sirve sólo para profesores y estudiantes adelantados. Era preciso darle una forma menos difícil. Y he aquí la presente abreviación

que se publica en inglés y se dirige a los extranjeros principiantes. En esta adaptación colabora con el Sr. Navarro Tomás el Profesor A. M. Espinosa, cuyos doctos trabajos sobre prosodia de la lengua española culta y sobre fonética dialectal, así como su experiencia en la cátedra, le autorizan señaladamente para esta labor delicada de iniciar en la buena doctrina a los estudiantes de habla inglesa, teniendo muy especial cuenta con los defectos que son entre ellos más corrientes.

Los Señores Navarro Tomás y Espinosa, en este *Primer of Spanish Pronunciation*, han simplificado con todo acierto las cuestiones. No hablan, por ejemplo, de varias clases de *a* palatal o velar, ni de *i* ni de *u* abiertas o cerradas, pero conservan la más importante distinción entre *e* y *ę*, *o* y *ǫ*. Por otra parte, las discrepancias entre la *s* dental y la alveolar, el seseo y el yeísmo, van tratados con la necesaria tolerancia y se admiten como variedades aceptables en la lengua culta. No se impone fanáticamente la modalidad *castellana*, sino que se atiende al *español* de las personas ilustradas. Claro es que se indica como preferente la pronunciación castellana, por ser la más conforme con la tradición literaria y con la ortografía general. En verdad, el aprendiz extranjero, puesto a escoger entre el seseo y la distinción de *s* y *z*, obrará desacertadamente si elige la modalidad menos literaria, la que

no está comprobada por las rimas de toda la poesía española. Bueno que el andaluz y el americano no se desvivan por corregir su seseo, ya que es aceptable también en Castilla como modalidad culta; pero será insensato que quien va de nuevo a aprender el español, sin tener sobre sí el peso de una tradición, no aprenda la distinción de *s* y *z*, que además de ser mucho más aceptable a su vez en Andalucía o en América, es preferible para el buen uso de la ortografía y para el estudio de la poesía española.

A Primer of Spanish Pronunciation, tratando todas estas cuestiones con gran madurez y buen sentido, con notable claridad y exactitud, fundado siempre en muy especiales observaciones hechas con todo rigor científico, habrá de prestar seguramente los mayores beneficios a la enseñanza.

R. Menéndez Pidal

Madrid,
Junio de 1925.

A PRIMER OF SPANISH PRONUNCIATION

CHAPTER I

ELEMENTARY PRINCIPLES

Description of Speech-Sounds

1. The organs of speech. The organs of speech are the lungs, the windpipe or trachea, the larynx with the vocal chords, the pharynx, the nasal cavities, and the mouth with the tongue, the lips, the teeth, the palate, etc. See Figure 1, frontispiece.

2. Speech-sounds. In the production of the sounds of any language the chief factor is breathing. The breath is expelled from the lungs, undergoes various modifications in the larynx and in the organs of speech above the larynx, and produces the different speech-sounds.

3. Voiced and voiceless sounds. When the breath is expelled from the lungs it passes out through the windpipe or trachea into the larynx. Across the larynx are stretched two muscular ligaments, called the vocal chords. When the breath passes through

the larynx the vocal chords may remain open and neutral. The resulting sound is then voiceless breath or what is ordinarily called mere breath. If, however, as the breath passes through the larynx the vocal chords are partially closed and stretched, producing a series of musical vibrations which we call voice, the resulting sound is voiced breath or voice.

4. Vowels. When in the production of a sound as described in § 3 the vocal chords vibrate and the breath is further modified by the position of the tongue, lips, etc., but without producing audible friction, the resulting sound is called a vowel. A vowel, therefore, may be defined as voiced breath modified by the organs of speech above the larynx but without audible friction.[1]

5. Consonants. When in the production of a sound as described in § 3, whether voiced or voiceless, the breath is further modified by the organs of speech above the larynx to the extent that the friction is plainly audible, the resulting sound is called a consonant. A consonant, therefore, may be defined as voiced or voiceless breath modified by the organs of speech above the larynx and with audible friction.[1]

[1] All vowels are voiced, therefore, while consonants may be either voiced or voiceless. By placing the thumb and the index finger on the larynx or Adam's apple one can easily feel the vibrations of the vocal chords when a vowel or a voiced consonant is pronounced. By pronouncing rapidly **ssss, zzzz, ssss, zzzz** one can clearly feel the

6. Semivowels or semiconsonants. When in the production of some sounds the audible friction and the voice are in about equal proportions the resulting sound is called a semivowel or a semiconsonant. The *i* and *u* in the Spanish words **aire**, **causa** are semivowels; in the words **bien**, **bueno** they are semiconsonants.

7. The place of articulation. Vowels and consonants are often classified according to the place of articulation. In the mouth cavity the various positions of the tongue, teeth, lips, etc., determine the articulation of speech-sounds. Speech-sounds may be classified, therefore, according to the place where these modifications are made. The general names by which we classify most speech-sounds are based on the place of articulation: bilabial, labial (the lips), labio-dental (lips and teeth), interdental (between the teeth), dental (teeth), alveolar (alveoles), palatal (palate), velar (velum or veil of the palate), uvular (uvula), etc. In most of these terminologies we have indicated only the passive organ involved in the production of the sound in question. The tongue, which is the active organ in the production of most sounds, determines the exact place of articulation in most cases.

vibrations in the voiced **zzzz**, and by pronouncing rapidly **sszz**, **sszz**, **sszz**, **sszz** one can learn to feel the distinction clearly between the voiceless **ss** and the voiced **zz**.

8. The manner of articulation. Explosives and continuants. Speech-sounds may be classified also according to the manner of articulation. In the pronunciation of the consonants the stoppage of the breath through the adjustment of the tongue or lips may be complete or partial. If the stoppage is complete and then suddenly broken, the consonant is called an explosive, for example, English *p*, *b*, *t*, *d*, *k*, *g*. If, however, the stoppage is partial, allowing the breath to pass through a narrow passage, the consonant is called a continuant, for example, English *s*, *z*, *f*, *v*. According to the manner of articulation we may classify consonants, therefore, not only as voiced and voiceless, but also as explosives and continuants.

Semiexplosives. In the articulation of some consonants there is a complete stoppage of the breath, as in the case of the explosives, but the explosion is momentaneous and the tongue contact is then slowly and gradually removed, producing a slight friction. These consonants are called semiexplosives. English *ch*, *j*, are examples of semiexplosives.

Spanish Syllabication

9. In studying Spanish pronunciation it is first of all important to have an accurate knowledge of the rules governing Spanish syllabication. It is also important to distinguish carefully between

orthographic syllabication, the formal rules of the grammarians, and phonetic syllabication, which is the way Spanish people actually divide words into syllables in speaking. Orthographic syllabication is generally, though not always, based on phonetic syllabication. The principal rules of the orthographic syllabication are the following:

a. A single consonant between two vowels begins a syllable:

ca-sa	a-re-na	a-ba-ni-co
co-me	co-mi-da	ci-vi-li-za-do

b. The digraphs ***ch***, ***ll***, ***rr***, which represent single consonantal sounds, also begin a syllable:

ha-cha	e-lla	ca-rro
le-che	ca-lle	pe-rro

c. The groups consonant + ***l*** or ***r*** (except ***rl***, ***sl***, ***tl***, ***sr***) also begin a syllable:

ha-bla	a-fli-gi-do	a-pli-car	a-gra-da	pa-dre
a-brir	o-fre-cer	a-pri-sa	de-cla-ra	a-trás

d. When the groups ***rl***, ***sl***, ***tl***, ***sr***, or any other two consonants not coming under the rules of paragraphs **b** and **c**, come between vowels one consonant goes with the preceding syllable and the other goes with the following syllable:

ac-to	con-cep-to	cas-ti-llo	tres-cien-tos
fir-me	per-der-se	at-le-ta	en-ten-der
bas-ta	con-tar-nos	Is-ra-el	des-truc-ción

e. When more than two consonants occur between vowels only the last consonant or the two consonants of the inseparable groups of § **9 c** begin a syllable:

mez-cla	es-truc-tu-ra	trans-plan-tar
ex-pre-sar	sor-pren-der	ins-pi-ra-ción

f. Prefixes must be kept intact even when the usual rules are violated:

ab-ro-gar	en-al-te-cer
des-a-tar	sub-le-var

g. When two strong vowels[1] come together they form different syllables, the second one beginning a new syllable:

le-a	lo-a	Ra-fa-el	le-al-tad
ve-a-mos	le-ón	pa-se-o	ca-e-mos

h. When a strong vowel is immediately followed by a weak vowel they form one syllable, a diphthong:

au-tor	ai-re	pei-ne	deu-da	hoy
cau-ti-vo	cai-go	oi-go	hay	ley

[1] The vowels ***a***, ***e***, ***o*** are called strong vowels, and the vowels ***i***, ***u*** (and ***y*** when a vowel as in ***ley***) are called weak vowels.

i. When the vowels of the groups of § **9 h** retain their syllabic value and form separate syllables the weak vowel bears the stress and has the accent mark:

ca-í-do	ma-íz	pa-ís
ba-úl	re-ír	le-í

j. When a weak vowel is followed by any vowel, whether strong or weak, it loses its syllabic value and becomes semiconsonantal. The *i* becomes **j** and the *u* becomes **w**. See § **6** and §§ **26**, **35**.

tie-ne	es-tu-dia	cui-da-do
siem-pre	bue-no	ciu-dad
va-ria-do	puer-ta	cui-ta
lec-ción	cuan-do	fui-mos

k. When the vowels of the groups of § **9 j** retain their syllabic values and form different syllables the first bears the stress and has the accent mark:

dí-a	con-ti-nú-a	ha-cí-a
fí-an	flú-ido	has-tí-o

10. Phonetic syllabication. Although phonetic syllabication is the basis of the orthographic syllabication and is in the main the same, the following differences should be carefully observed.

a. Rule § 9 f for orthographic syllabication, which is based on etymology and not on phonetic law, does not apply:

a-bro-gar	e-nal-te-cer
de-sa-tar	su-ble-var

b. Within a phonic or breath[1] group the final consonant of a word goes with the initial vowel or diphthong of the following word and forms a syllable with it, as if it were intervocalic within a word:

mis ojos	=	mi-so-jos
un año	=	u-na-ño
con ella	=	co-ne-lla
los osos	=	lo-so-sos
con el hombre	=	co-ne-lom-bre
el hado, helado	=	e-la-do
en ojo, enojo	=	e-no-jo
las aves, la sabes	=	la-sa-bes
el hecho, helecho	=	e-le-cho
en aguas, enaguas	=	e-na-guas

Accent or Stress

11. We shall treat here of accent or stress in its simplest form, namely, accent in isolated words. In Spanish the matter of accent is extremely important.

[1] A phonic or breath group is a word or group of words pronounced between pauses.

In English the accented syllable of a word usually bears most of the stress and the other syllable or syllables are pronounced with very weak stress or are often slurred. In Spanish, although stress accent is strong and the accented syllable bears most of the stress all the vowels of a word are pronounced clearly and with the same care as the accented vowels. English-speaking students should bear this in mind constantly in studying Spanish pronunciation. It is very important to pronounce from the beginning all the vowels of a word correctly, giving each one its clear quality and not slurring any of them, as is often done in English.

12. But in spite of the fact that in Spanish all the vowels of a word are pronounced fully and clearly, stress accent is very important and the Spanish ear is very sensitive to it. Every word has a fixed accent on one of its vowels and placing the accent where it does not belong is an unpardonable error. From the very beginning of the study of Spanish, therefore, great care should be exercised in pronouncing Spanish words with the proper and correct accentuation.

13. The principal accent rules are the following:

a. Words that end in a vowel or in the consonants **n** or **s** are stressed on the syllable before the last, i.e. the penult:

casa	comida	amenaza	comidas	tienes
loma	comprado	equipaje	equipajes	tienen

b. Words that end in a consonant (including ***y***), except ***n*** or ***s***, are stressed on the last syllable:

papel	comer	feliz	humanidad	reloj
contar	usted	feroz	comprender	Echegaray

c. Words that do not conform to the above rules have a written accent mark (′) over the vowel that bears the stress:

acción	inglés	lápiz	último	compró
lección	francés	fértil	ánimo	canté

d. Nouns and adjectives that end in an accented vowel + ***n*** or ***s*** and that have, therefore, the accent on the final syllable, drop the accent mark in the plural or when the feminine **–a** is added, although the stress remains on the same syllable. This is done in order to conform with § **13 a**:

	acción	acciones	
	lección	lecciones	
inglés	ingleses	inglesa	inglesas
alemán	alemanes	alemana	alemanas

Open and Closed Syllables

14. An open syllable is one that ends in a vowel or diphthong. In the following words all the syllables are open:

ha-bla tie-ne ha-bi-ta-do ci-vi-li-za-do pei-ne
co-me due-le pro-me-ti-do pe-tri-fi-ca-do cai-go

15. A closed syllable is one that ends in a consonant or consonants. In the following words all the syllables are closed:

con-tar sen-tir com-pren-der in-sis-tir sol
per-der fir-mar con-tem-plar sus-ten-tar con

16. It should be observed that in many nouns the singular has a final open syllable that becomes closed in the plural, while in many others the singular has a final closed syllable that becomes medial and open in the plural:

a.	ni-ño	ni-ños	hom-bre	hom-bres
	ma-no	ma-nos	li-bro	li-bros
b.	sol	so-les	se-ñor	se-ño-res
	don	do-nes	ac-ción	ac-cio-nes

NOTE. — The question of open and closed syllables is of the greatest importance in the study of Spanish pronunciation, particularly in the application of the rules for the open and closed vowels. A closed syllable that is final in a word becomes open when it comes immediately before the initial vowel of a following word in the same phonic group. In order to determine which syllables are open and which are closed it is of course necessary to know the rules that govern Spanish syllabication, §§ **9, 10.**

The Spanish Alphabet

17. The signs or characters of the Spanish alphabet together with their usual names are given below.

a	a	*n*	ene
b	be	*ñ*	eñe
c	ce	*o*	o
ch	che	*p*	pe
d	de	*q*	cu
e	e	*r*	ere
f	efe	*rr*	erre
g	ge	*s*	ese
h	hache	*t*	te
i	i	*u*	u
j	jota	*v*	ve, uve
k	ka	*w*	doble u, uve doble
l	ele	*x*	equis
ll	elle	*y*	ye, i griega
m	eme	*z*	zeta, zeda

Although Spanish orthography is very simple and clear, the various signs or characters of the alphabet do not always represent definite and uniform sounds.

Table of Phonetic Symbols

18. The following table gives a complete list of the phonetic symbols used in this book.

Vowels

a	a in padre	**o̧**	o in flor
e	e in eso	**u**	u in luna
e̯	e in ser		
i	i in pido	**i̯**	i in aire } semi-
o	o in hora	**u̯**	u in causa } vowels

' when placed over a vowel indicates accent or stress.

Consonants

b	b in hombre	**ŋ**	n in tengo
b̆	b in lobo	**n̨**	ñ in año
ĉ	ch in leche	**p**	p in padre
θ	z in mozo	**r**	r in hora
d	d in cuando	**r̄**	rr in carro
đ	d in todo	**s**	s in casa
f	f in fácil	**z**	s in rasgo
g	g in tengo	**ẓ**	z in juzgar
g̈	g in hago	**t**	t in bota
k	c in casa	**x**	j in caja
l	l in luna	**y**	y in mayo
l̨	ll in calle	**ŷ**	y in conyuge
m	m in toma		
m̨	n in enfermo	**j**	i in bien } semi-
n	n in mano	**w**	u in bueno } consonants

CHAPTER II

VOWELS

General Remarks

19. The articulation of Spanish vowels. The position of the tongue in the mouth cavity determines the quality of each vowel sound. The vowels that are articulated in the front half of the mouth cavity are called front or palatal vowels, while the vowels that are articulated in the back half of the mouth cavity are called back or velar vowels.

In the articulation of the front vowels the tongue gradually moves forward and is raised towards the front palate. The Spanish vowels **ę**, **e**, **i** are front vowels. In the articulation of the back vowels the tongue is gradually drawn back and is raised towards the velum or soft palate. The Spanish vowels **ǫ**, **o**, **u** are back vowels. In the articulation of the vowel **a** the tongue remains in a neutral position.

20. Open and closed vowels. Within each one of these two divisions vowels are divided into open and closed vowels, according to the degree to which

the tongue is tensed and raised towards the palate. The distance between the tongue and the palate is greater in the open vowels than in the closed vowels. The air escapes, therefore, through a wider or more open channel in the open vowels and through a narrower or more closed channel in the closed vowels. In Spanish the most open vowel is **a** and the most closed vowels are **i** for the front vowels and **u** for the back vowels.

21. The vowel triangle. The articulation of the Spanish vowels according to their tongue positions may be represented by an inverted triangle. See Figure 2. The upper vertices of the triangle occupy the points of articulation of the front or palatal vowel **i** and the back or velar vowel **u**, and the lower vertex occupies the point of articulation of the vowel **a**. Between the vowel **a** and the vowel **i** are the vowels **ę** and **e**, and between the vowel **a** and the vowel **u** are the vowels **ǫ** and **o**.

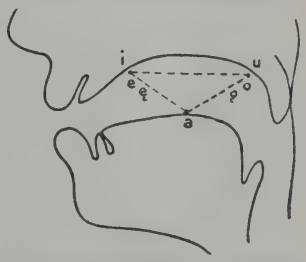

FIG. 2. Articulation of the Spanish vowels according to the tongue position.

22. In pronouncing the Spanish vowels the student should very carefully avoid giving them the corresponding or approximate English values which are given only as a basis of comparison. No Spanish

vowel is exactly like a corresponding English vowel. Spanish vowels are pronounced clearly and distinctly. They are uniform in quality throughout their articulation and the closed vowels never have the English diphthongal character. The English off-glide of such vowels as English *o* and *e* in *go* and *they* should be avoided in the Spanish closed vowels **o** and **e** from the beginning and persistently. The English closed *o* and *e* are pronounced more like the Spanish diphthongs **ou, ei.**

The position of the lips is also important. In the articulation of the front vowels the lips form an oblong opening which becomes longer and narrower as the vowel is more closed. In the articulation of the back vowels the lips are rounded and the opening is gradually reduced as the vowel is more closed.

23. Quality and quantity of final unaccented vowels. English-speaking students in learning a foreign language are very careless in the pronunciation of final unaccented vowels. In Spanish great care should be exercised in the pronunciation of these vowels. Final unaccented vowels are usually pronounced almost as clearly and distinctly as in any other position. Accented vowels are not necessarily long in Spanish. In fact a final unaccented vowel may be often not only as long as, but even longer than, an accented vowel.

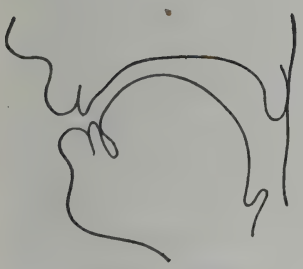

Fig. 3. Closed i.

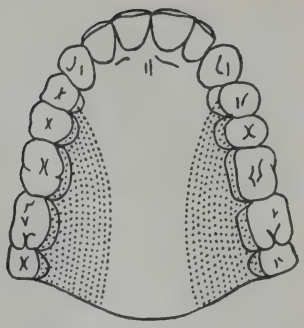

Fig. 4. Closed i.

Front Vowels

24. Closed i. Orthography i, phonetic symbol i. The tip of the tongue rests on the lower teeth while the front is raised towards the hard palate. The sides of the tongue touch the palate widely, leaving in the center a narrow opening. The corners of the lips are drawn back. See Figures 3 and 4. Spanish closed i is similar to English *ee* in *see*, but its quality is uniform throughout and it does not end in a diphthongal glide.

Spanish *i* is closed in all open syllables, and with the variation discussed below also in closed syllables.

Examples

piso	**píso**	escribí	**eskriβí**
niño	**níɲo**	castillo	**kastíʎo**
pica	**píka**	visitar	**bisitár**

25. Open i. In most closed syllables, especially before *l*, *r*, and *s*, Spanish *i* has a more open quality than the closed i described above. The tongue is lowered a little from the position assumed for i and the distance between the tongue and the palate is consequently greater. This open quality of Spanish *i* is a sound halfway between the closed i and the open quality of English *i* in *hiss*. It is very difficult for English-speaking students to pronounce Spanish open *i* even approximately correctly. Experience shows that they almost invariably relapse into the more open *i* of English *hiss*. For these reasons this sound is represented also by the symbol i as in the case of *i* in open syllables. The teacher of Spanish, however, who is thoroughly familiar with this open sound of Spanish *i* in closed syllables may very properly teach it.

EXAMPLES

firme	**fírme**	insistir	**insistír**
diste	**díste**	principal	**prinθipál**
decir	**deθír**	importante	**impǫrtánte**

For the open and short *i* of the diphthongs ***ai, oi,*** etc., see § **36**.

26. Semiconsonantal i. Orthography i, phonetic symbol j. The front of the tongue is raised very closely towards the hard palate and the sides touch

the palate over a wide area, leaving a very narrow passage for the breath. There is a slight friction. The front of the tongue is raised to a position halfway between the tongue position for **i** and that for **y**. See Figures 3, 4 and 33, 34. This sound is similar to the English *y* in *you*.

Spanish *i* is semiconsonantal when before a vowel with which it forms a syllable and when preceded by a consonant, that is, in the syllabic group consonant + *i* + vowel.

EXAMPLES

bien	**bjén**	ciencia	**θjénθja**
pieza	**pjéθa**	violencia	**bjolénθja**
tiene	**tjéne**	comercio	**komęrθjo**

When *i* + vowel is absolutely initial in a syllable the *i* is a pure consonant, as in hielo, pronounced **yelo**. See § **63**.

27. Closed e. Orthography e, phonetic symbol e. The tip of the tongue rests on the lower teeth and the middle of the tongue is raised towards the palate, touching on both sides an area a little smaller than for **i**. The distance between the tongue and the palate is greater than for **i**, the mouth is wider open and the lips are slightly drawn back. The muscular tension is quite strong. See Figures 5 and 6. Closed **e** is similar to English *e* in *they* but without the diphthongal glide.

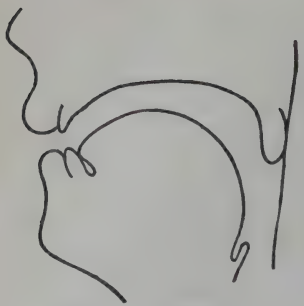

FIG. 5. Closed **e**.

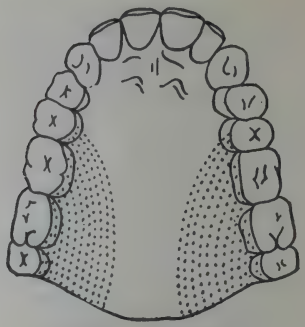

FIG. 6. Closed **e**.

Closed **e** is found in open syllables, and in closed syllables before *d*, *m*, *n*, *s* (voiceless and voiced), *x* (= *s*, § **71**), or *z*. Exceptions are noted below, § **28.**

EXAMPLES

ẹso	**éso**	respẹto	**r̄espéto**
pone	**póne**	cesta	**θésta**
leemos	**leémọs**	tienes	**tjénes**
compré	**kọmpré**	pensar	**pensár**
pared	**paréđ**	desdén	**dezđén**
siempre	**sjémpre**	vez	**béθ**
renta	**r̄énta**	extraño	**estráṇo**

28. Open e. Orthography e, phonetic symbol ẹ. The distance between the tongue and the palate is greater than for **e** and the mouth opened wider. The point of articulation is in the back half of the hard

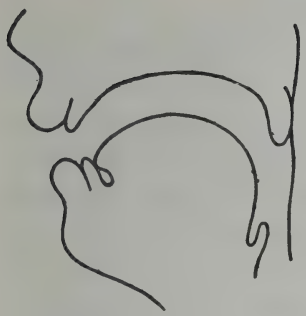

FIG. 7. Open ę.

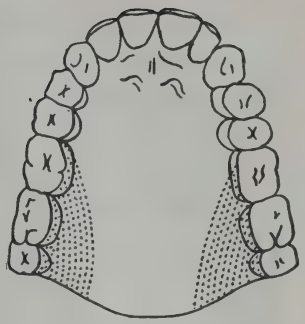

FIG. 8. Open ę.

palate. Spanish open **e** is similar to English *e* in *let*. See Figures 7 and 8.

Spanish ***e*** is pronounced **ę** in the following cases :

1. In closed syllables, except those closed by ***d***, ***m***, ***n***, ***s***, ***x*** (= ***s***) or ***z***.
2. When in contact with a trilled ***r*** (**r̄**) anywhere, except in syllables closed by ***d***, ***m***, ***n***, ***s***, ***x*** (= ***s***), or ***z***.
3. When before the ***j*** sound (**x**).
4. In the diphthongs ***ei***, ***ey***.

EXAMPLES

perder	**pęrdę́r**	regla	**r̄ę́gla**
lección	**lęgθjǫ́n**	tierra	**tję́r̄a**
directo	**dirę́kto**	corren	**kǫ́r̄en**
papel	**papę́l**	deja	**dę́xa**
del	**dęl**	peine	**pę́i̯ne**
ser	**sę́r**	ley	**lę́i̯**

The Vowel a

29. Medial a. Orthography a, phonetic symbol a. The tongue lies almost flat in the mouth, with the tip touching the lower teeth and even the gums, and the back is raised slightly towards the soft palate. The mouth is opened wider than in any other Spanish vowel and the distance between the tongue and the palate consequently the greatest. The distance between the teeth is about ten millimeters. See Figure 9. This sound is between the *a* of English *ask* and the *a* of *father*. Before palatal consonants it approaches more the *a* of *ask*.

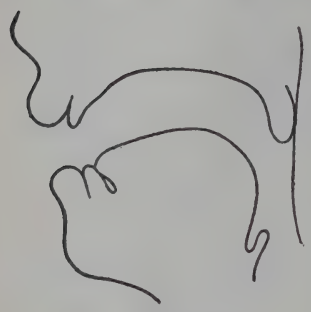

Fig. 9. Medial a.

Medial **a** is the general sound of Spanish ***a*** in most cases.

Examples

cama	**káma**	callar	**kaḷár**
cantaba	**kantáβa**	cañas	**káɲas**
pedazo	**peðáθo**	mayo	**máyo**
cortar	**kǫrtár**	alzar	**alθár**

30. Velar a. When immediately before **o** or **u**, when in contact with a following **g** or **x**, or when

before l in a closed syllable, Spanish ***a*** may become velar. The tongue is drawn back a little more than for medial **a** and the back of it assumes a somewhat concave or hollow shape. This sound approaches the English *a* in *father*. The same symbol is used in this book for the velar **a** as for medial **a**.

Examples

causa	**káu̯sa**	hago	**ágo**
autor	**au̯tǫ́r**	cajón	**kaxǫ́n**
ahogar	**aogár**	igual	**igwál**

Back Vowels

31. Closed o. Orthography o, phonetic symbol o. The tongue is drawn back. The back of the tongue is raised towards the soft palate and the tip touches the lower alveoles. The lips are rounded and protruded slightly, forming a small oval opening. See Figure 10. Spanish closed **o** is similar to English *o* in *tone*, but it is uniform throughout and does not end in a diphthongal glide. The muscular tension is quite pronounced.

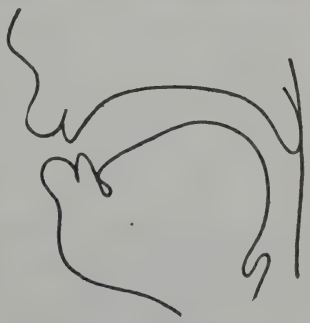

Fig. 10. Closed **o**.

Spanish *o* is pronounced closed in open syllables. Exceptions are noted below.

EXAMPLES

todo	**tóđo**	decoro	**dekóro**
coma	**kóma**	hermoso	**ęrmóso**
sonar	**sonár**	oloroso	**oloróso**
asomó	**asomó**	no dijo	**nó đíxo**

32. Open o. Orthography o, phonetic symbol ǫ. In the pronunciation of open o the tongue position is in general as in closed **o**. The back of the tongue, however, is not raised so much towards the soft palate and the lips are wider open and less protruded. This sound is similar to English *o* in *gone*, although not so open. See Figure 11.

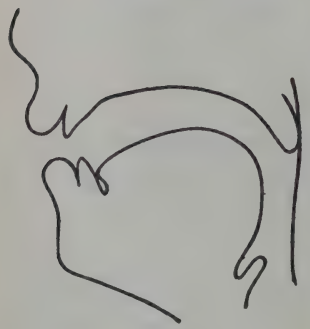

FIG. 11. Open ǫ.

Spanish *o* is pronounced ǫ in the following cases:

1. In closed syllables.
2. When in contact with trilled *r* (r̄) anywhere.
3. When before the *j* sound (*x*).
4. In the diphthongs *oi*, *oy*.
5. When accented and between *a* and a following *l* or *r*.

EXAMPLES

compra	**kǫ́mpra**	rosa	**r̄ǫ́sa**
contar	**kǫntár**	hoja	**ǫ́xa**
hondos	**ǫ́ndǫs**	robo	**r̄ǫ́bo**
cojo	**kǫ́xo**	oigo	**ǫ́igo**
perdón	**pǫrđǫ́n**	soy	**sǫ́i̯**
sol	**sǫ́l**	la ola	**la ǫ́la**
corre	**kǫ́r̄ǫ**	ahora	**aǫ́ra**

33. Closed u. Orthography u, phonetic symbol u. The tongue is drawn back. The back of the tongue is raised closely towards the soft palate, much more than for **o**, and the tip of the tongue is lowered to a position even with the lower alveoles. The lips are rounded and protruded much more than for **o**, and the oval-shaped opening is much smaller. See Figure 12. This Spanish vowel is similar to English *u* in *rule*, but it is uniform throughout and the muscular tension is quite pronounced.

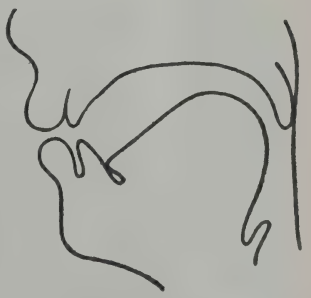

FIG. 12. Closed **u**.

Spanish ***u*** is pronounced closed in open syllables, and with the variation discussed below also in closed syllables.

EXAMPLES

puro	**púro**	único	**úniko**
curar	**kurár**	humilde	**umílde**
estudia	**estúđja**	pureza	**puréθa**
algunos	**algúnǫs**	duración	**duraθjǫ́n**

34. Open u. In most closed syllables Spanish *u* has a more open quality than the closed **u** described above. The back of the tongue is raised towards the soft palate to a position not quite as high as for **u**, and the lips are rounded and protruded as for closed **o**. This sound is between the closed Spanish **u** and the English *u* of *put*. It is very difficult for English-speaking students to pronounce Spanish open **u** even approximately correctly. Experience in attempting to teach this sound shows that the tendency is to relapse into the more open sound of English *put*. For these reasons this sound is represented by the same phonetic symbol as for closed **u**. The teacher of Spanish, however, who is thoroughly familiar with this open sound of *u* in closed syllables may very properly teach it. See §§ **24** and **25.**

EXAMPLES

punto	**púnto**	suspender	**suspendę́r**
busca	**búska**	conjunción	**kǫŋxunθjǫ́n**
burla	**búrla**	estructura	**estruktúra**

For short and open *u* in the diphthongs, see § **36.**

35. Semiconsonantal u. Orthography u or hu, phonetic symbol w. The articulation is in general similar to that of closed **u**, but the sound is of shorter duration and the back of the tongue is raised so closely to the soft palate that a slight friction is produced. This sound is semiconsonantal and is similar to English *w* in *we*. See Figure 13.

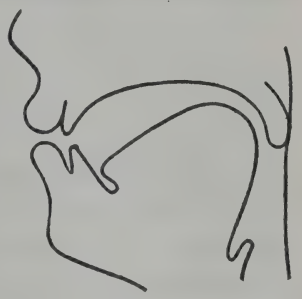

FIG. 13. Semiconsonantal **w**.

The semiconsonantal sound of **w** is given to Spanish ***u*** or ***hu*** when immediately before a vowel with which it forms a syllable.

EXAMPLES

bueno	**bwéno**	acueducto	**akweđúkto**
puerta	**pwęrta**	huérfano	**węrfano**
cuando	**kwándo**	hueso	**wéso**
abuelo	**aƀwélo**	muy	**mwí**
cuidar	**kwiđár**	Luis	**lwís**

When initial in a syllable in emphatic articulation the back of the tongue is raised to a position very close to the soft palate, and in popular pronunciation the result is the continuant or fricative consonant **g** + **w**. See § **70**.

Examples

huerta	**gwę́rta**
huevo	**gwé̯bo**
ahuecar	**agwekár**

Diphthongs

36. The vowels *i*, *y*, and *u* combine with the strong vowels *a*, *e*, *o*, which they follow, to form the Spanish diphthongs. These are nine orthographically, but phonetically only six, since the *i* and *y* have the same sound here.

The Spanish diphthongs are:

ai, ay; au ***ei, ey; eu*** ***oi, oy; ou***

In these diphthongs the strong vowels retain their full syllabic value while the weak vowels lose their syllabic value. The qualities of these strong vowels have been discussed already in the various sections that treat of the vowels. The vowel *a* is somewhat velar, § **30**, and the *e* and *o* are open, §§ **28**, **32**. In the diphthongs **eu**, **ou**, however, the **e** and **o** are closed.

The final weak vowels *i*, *y*, and *u* of the diphthongs are pronounced open at the beginning of their articulation, somewhat like the open *i* (here also written *y*) and *u* described in §§ **25** and **34**, but they end as closed vowels, very short and with an almost imperceptible friction, although never as pronounced as

in **j** and **w** of §§ **26** and **35**. These weak *i* and *u* sounds are called semivocalic. Their phonetic symbols are **i̯** and **u̯**.

The Spanish diphthongs have the following approximately equivalent English diphthongal sounds:

Orthography	Phonetic Symbols	Approx. Eng. Equivalents
ai, ay	**ai̯**	*i* in *mine*
au	**au̯**	*ou* in *out*
ei, ey	**ei̯**	*a* in *fate*
eu	**eu̯**	
ou	**ou̯**	*o* in *note*

Examples

aire	**á i̯re**	ley	**lei̯**
bailar	**bai̯lár**	deuda	**déu̯ða**
hay	**ái̯**	oigo	**ói̯go**
causa	**káu̯sa**	hoy	**ói̯**
aceite	**aθéi̯te**	bou	**bóu̯**

CHAPTER III

CONSONANTS

General Remarks

37. The distinction between vowels and consonants has been given in §§ **1–5.** A consonant may be defined as voiced or voiceless breath modified by the organs of speech above the larynx and with audible friction. Consonants, therefore, may be voiced or voiceless, that is, the vocal chords may or may not vibrate during their articulation. The distinction between voiced and voiceless consonants is fundamental and important, § **3.** But aside from this general, fundamental, and important division of consonants into voiced and voiceless, consonants are classified under two general divisions: first, according to the place of articulation, § **7**; and second, according to the manner of articulation, § **8.**

38. Classification of Spanish consonants according to the place of articulation. In the mouth cavity the various positions of the tongue, teeth, lips, etc., determine the articulation of speech-sounds. Classifying all the Spanish consonants according to the

place of articulation, that is, according to the organs that articulate them, we have the following classes. As the student will see, the names themselves tell us what organs articulate them (but see § **7**, end).

1. **Bilabials.** The organs of articulation are the lips: **p, b, b̥, m.**

2. **Labiodentals.** The organs of articulation are the lower lip and the edges of the upper teeth: **f, m̪.**

3. **Interdentals.** The organs of articulation are the tip or blade of the tongue and the edges of the upper teeth: **θ, đ, z̪.**

4. **Dentals.** The organs of articulation are the tip of the tongue and the inner surface of the upper teeth: **t, d.**

5. **Alveolars.** The organs of articulation are the tip of the tongue and the alveoles or gum ridges of the upper teeth: **s, z, n, l, r, r̄.**

6. **Palatals.** The organs of articulation are the blade or front of the tongue and the hard palate: **l̠, n̠, ĉ, ŷ, y, j.**

7. **Velars.** The organs of articulation are the back of the tongue and the soft palate or uvula: **k, g, g̠, ŋ, x, w.**

See Figures 1 and 14, and § **40.**

39. Classification of Spanish consonants according to the manner of articulation. Classifying the Spanish consonants according to the manner of

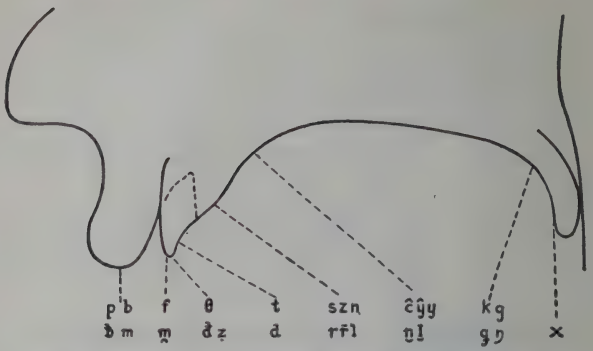

FIG. 14. Spanish consonants: Place of articulation.

articulation, that is, according to the manner in which the organs articulate them, we have the following classes:

1. **Explosives**, formed by a complete stoppage, that is, by completely closing the passage of the air and then suddenly removing the obstacle, or obstacles, allowing the air to escape producing an explosive sound: **p, b, t, d, k, g.**

2. **Semiexplosives**, formed by a complete but momentaneous stoppage, but removing the obstacle slowly and gently: **ĉ, ŷ.**

3. **Continuants** (**called also fricatives**), formed by a partial stoppage which allows the air to pass through a narrow passage, producing a continuous friction: **b̥, f, θ, ð̞, z̞, s, z, l, l̪, y, j, g, x, w.**

Fricatives that are formed by the passing of the

air through the sides of the mouth are also called laterals: l, l̥.

4. **Nasals**, formed by lowering the soft palate, so that the uvula shuts off the passage of the breath through the mouth and forces it to pass through the nose: m, m̥, n, n̥, ŋ.

5. **Vibrants**, formed by a vibration or a series of rapid vibrations of the tongue against the upper alveoles: r, r̄.

40. Table of Spanish consonants. A table of all the Spanish consonants classified according to the place and manner of articulation is given on page 34. The semiconsonants j and w are included, but not the consonantal variations due to assimilation or other accidental changes mentioned in § 76. The letters are the phonetic symbols.

41. General character of the pronunciation of Spanish consonants. In studying the pronunciation of the Spanish consonants it is important to keep in mind the fact that in general Spanish consonants are articulated with greater muscular tension than in English, the result being a clearer and more distinct articulation. Although the muscular tension is greater when the consonant is near the accented or stressed syllable, the general consonantal weakening due to the weak muscular tension of the articulation, such as the weak pronunciation of English *t* which frequently becomes *d* in *put it*,

Place of Articulation →	Bilabials		Labio-dentals		Inter-dentals		Dentals		Alveolars		Palatals		Velars	
Explosives	p	b					t	d					k	g
Semi-explosives											ĉ	ŷ		
Continuants		ƀ	f		θ	đ ẓ			s	z		y j	x	ɡ w
Laterals										l		l̥		
Nasals		m		m̥						n		n̥		ŋ
Vibrants										r r̄				
↑ Manner of Articulation →	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced

Table of Spanish Consonants

let it, etc., is very rare in Spanish. This is in general the character of the Spanish consonants as compared with the English consonants. In the case of the continuants **b̆**, **đ**, **g**, however, the muscular tension is less pronounced. These consonants are the most characteristically Spanish in the whole range of Spanish speech-sounds and their correct articulation is a source of much trouble to English-speaking students. The complete mastery of them is almost impossible to a foreigner, but a close study of their place and manner of articulation together with continual practice with the aid of the teacher will result in fair accuracy in their pronunciation.

42. The voiceless explosives compared with their English equivalents. In the articulation of the voiceless explosives **p**, **t**, **k** it is very important to know that the Spanish consonants are pure explosives and not aspirated explosives. In English these consonants are usually pronounced with audible breathing, especially in the initial position. The difference in the articulation of the Spanish pure explosives and the English aspirated explosives is to be found in the fact that in Spanish the voiceless explosives are articulated with a weak momentary explosion that is followed immediately by the vibrations of the vocal chords in anticipation of the ensuing vowel, padre **pá̆đre**, tapa **tápa**, casa **ká̆sa**, whereas in English voice, or the vibrations

of the vocal chords, begins much later and the explosion is stronger and accompanied by an audible voiceless breathing similar to a weak *h* sound. In the articulation of such words as *past, task, car* the initial consonant is really followed by a weakly aspirated *h* sound, *pʰast, tʰask, cʰar*. This aspiration should be carefully avoided in Spanish.

43. Silent h. The letter *h* is silent in modern Spanish: hoja **o̰xa**, ahora **ao̰ra**.[1]

Bilabial and Labiodental Consonants

44. Voiceless explosive p. Orthography p, phonetic symbol p. Spanish *p* is a voiceless bilabial explosive similar to English *p*. The explosion, however, is weaker, and *there is no aspiration.* See § **42.** See Figure 15.

Examples

parte	**párte**	culpa	**kúlpa**
papel	**papę́l**	cuerpo	**kwę́rpo**

45. Voiced explosive b. Orthography b, v, phonetic symbol b. The letters *b* and *v* are pronounced alike in Spanish, although orthographically they are not interchangeable. Each has two different

[1] This word is usually pronounced **ao̰ra**, with open **o** (see § **32**), but in slow, emphatic pronunciation **aóra**, with closed **o**, is also heard.

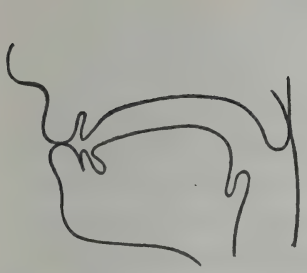

FIG. 15. The explosives **p**, **b**.

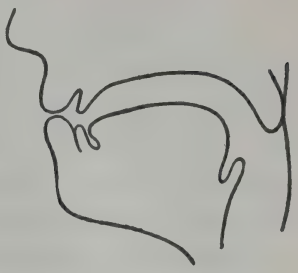

FIG. 16. Continuant **ƀ**.

sounds, a voiced explosive sound, and a voiced continuant or fricative sound.

When initial in a phonic or breath group (see § **10 b**, note) or when after **m** or **n** (phonetically also **m**), whether within a word or between words, *b* (or *v*) is a voiced bilabial explosive similar to English *b* in *boy*, but less strong. See Figure 15.

EXAMPLES

buenos días	**bwénǫz đías**	sin vida	**sim bíđa**
¡ basta !	**básta**	han venido	**ám benído**
vámonos	**bámonǫs**	un vaso	**úm báso**
hombre	**ǫ́mbre**	en balde	**em bálde**
invierno	**imbjḛ́rno**	un vapor	**úm bapǫ́r**

46. Voiced continuant b. Orthography b, v, phonetic symbol ƀ. In all other positions, that is, when not initial in a phonic or breath group and when not after *m* or *n*, Spanish *b* (or *v*) is a voiced

bilabial continuant or fricative, a sound not found in English. The lips do not close completely as in § **45**, but allow the breath to pass between them through a very narrow passage as in the position that the lips obtain in blowing. The distance between the lips is from one to two millimeters. See Figure 16. Between vowels the muscular tension is especially weak and the articulation rapid.

EXAMPLES

no vamos	**nó ƀámǫs**	lobo	**lóƀo**
eso basta	**éso ƀásta**	sobre	**sóƀre**
mi vaso	**mi ƀáso**	objeto	**ǫƀxéto**
hablaba	**aƀláƀa**	por ver	**pǫr ƀḛ́r**
es verdad	**éz ƀḛrđáđ**	abrigo	**aƀrígo**

47. Voiced bilabial nasal m. Orthography m, n, phonetic symbol m. Spanish *m* is a voiced bilabial nasal similar to English *m* in *more*. The velum is open and the breath passes both through the mouth and the nose. See Figure 17.

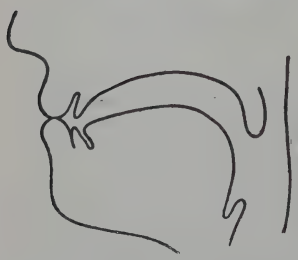

FIG. 17. Bilabial nasal **m**.

When immediately before the bilabial consonants ***p***, ***b***, ***v***, the consonant ***n*** is also pronounced **m**. See § **45**.

EXAMPLES

cama	**káma**	ambiguo	**ambígwo**
tiempo	**tjémpo**	sin par	**sim pár**
hombre	**o̧mbre**	invierno	**imbi̯érno**

As final in a word *m* occurs in a few learned or foreign words and it is then pronounced **n**: ultimátum **ultimátun**, álbum **álb̆un**, Abraham **ab̆rán.**

48. Voiceless labiodental continuant f. Orthography f, phonetic symbol f. Spanish *f* is a voiceless labiodental continuant, the lower lip touching the edges of the upper front teeth. It is similar to English *f*. See Figure 18.

EXAMPLES

fueron	**fwéro̧n**	ofrecer	**ofreθé̯r**
familia	**famílja**	perfecto	**pe̯rfé̯kto**
flaco	**fláko**	esfuerzo	**esfwé̯rθo**

49. Labiodental n. Orthography n, phonetic symbol m̪. When the consonant *n* comes immedi-

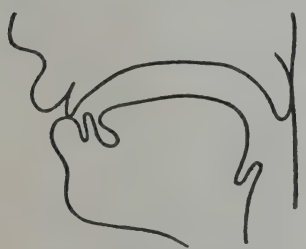

FIG. 18. Labiodental f.

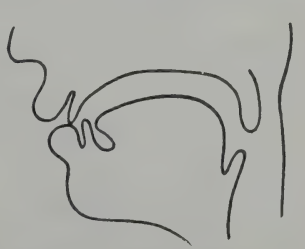

FIG. 19. Labiodental m̪.

ately before an *f* it is a voiced labiodental nasal. The place of articulation is as in **f**, § **48**, but the manner of articulation is as in **m**, § **47**. The breath passes through the nose and often the **m̪** disappears completely, leaving the preceding vowel nasalized. See Figure 19.

EXAMPLES

enfermo	**em̪fę́rmo**	confiesa	**kǫm̪fjésa**
un favor	**úm̪ faƀǫ́r**	enfadar	**em̪fađár**

DENTAL AND INTERDENTAL CONSONANTS

50. Voiceless explosive t. Orthography t, phonetic symbol t. Spanish *t* is a voiceless dental explosive. The tip of the tongue touches the inner surface of the upper front teeth and in emphatic pronunciation reaches as far as the alveoles. The sides of the tongue touch the upper molars. See Figures 20 and 21. Spanish *t* is similar to English *t*, but English *t* is alveolar and not dental. It is also important to remember that Spanish *t* is a pure explosive and not accompanied by audible breathing as is the case with English *t*. See § **42**.

EXAMPLES

toma	**tóma**	pintar	**pintár**
tinta	**tínta**	estáte	**estáte**
tarde	**tárđe**	patio	**pátjo**
tres	**trés**	cuatro	**kwátro**

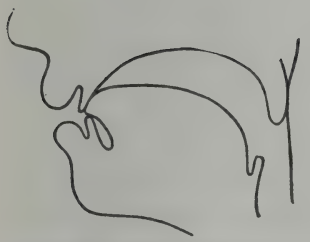

FIG. 20. Explosives t, d.

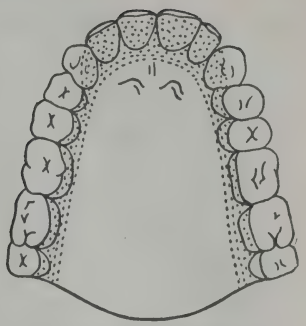

FIG. 21. Explosives t, d.

51. Voiced explosive d. Orthography d, phonetic symbol d. Spanish *d* has two sounds, a voiced explosive sound and a voiced continuant or fricative sound.

When initial in a phonic group or when after *n* or *l*, whether within a word or between words, Spanish *d* is a voiced dental explosive; place of articulation as in *t*, § **50**. See Figures 20 and 21. It is similar to English *d*, but dental, not alveolar.

EXAMPLES

dame	**dáme**	aldea	**aldéa**
donde	**dǫ́nde**	mundo	**múndo**
falda	**fálda**	sin dar	**sin dár**
con dos	**kǫn dǫ́s**	al dar	**al dár**
el día	**ęl día**	un día	**ún día**

52. Voiced continuant d. Orthography d, phonetic symbol đ. In all other positions, that is, when not initial in a phonic group and when not after *n* or *l*, and conspicuously between vowels, Spanish *d* is a voiced interdental continuant similar to English *th* in *this*, but much weaker and less interdental. The tip of the tongue touches the edges of the upper front teeth very gently. The tongue movement is very rapid and the contact very brief, the breath escaping between the tip of the tongue and the edges of the teeth with a continuous, gentle friction much less pronounced than in the English *th* in *this*. The Spanish sound that is almost an exact equivalent of the English *th* in *this* is the consonant *z* when before a voiced consonant. See § **56.** See Figure 22.

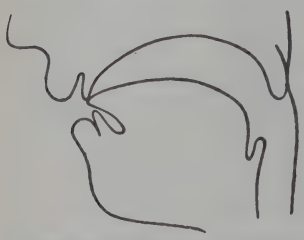

FIG. 22. Continuant đ.

EXAMPLES

admirar	**ađmirár**	le doy	**le đǫ̨i**
adjetivo	**ađxetíbo**	su día	**su đía**
verde	**bę́rđe**	ha dicho	**a đíĉo**
padre	**páđre**	los dos	**lǫz đǫ́s**
medida	**međíđa**	por dar	**pǫr đár**

53. The pronunciation of d in the ending –ado. In slow and careful pronunciation the *d* in this ending is regularly pronounced as a continuant in the same way as any other intervocalic *d*, according to § **52.** But ordinarily, in careless, familiar conversation, it is very weakly articulated and often altogether silent. A systematic regularity in the pronunciation of đ in this termination as a clear continuant in familiar conversation would certainly be looked upon as pedantic and affected, but to omit it altogether regularly would be considered incorrect. English-speaking students would do well to articulate đ in this termination very weakly, the tip of the tongue moving rapidly in the direction of the edges of the upper teeth but without really touching them.

EXAMPLES

ORTHOGRAPHY	CAREFUL PRONUNCIATION	FAMILIAR PRONUNCIATION
estado	**estáđo**	**estáo**
comprado	**kǫmpráđo**	**kǫmpráo**
abogado	**aƀogáđo**	**aƀogáo**

54. Pronunciation of final d. When *d* is final in a word but followed immediately by the vowel or consonant of another word in the same phonic group it is pronounced continuant đ: su bondad es infinita **su ƀǫ̲ndađ es i̲mfiníta**, la edad media **la eđáđ méđja**, llamadlos **l̲amáđlǫs**. But when *d*

is absolutely final before a pause it is pronounced very weakly and partly unvoiced. In some parts of Castile and among the lower classes of Madrid this sound becomes completely voiceless, practically the same as voiceless interdental **θ**, § **55**.

But final ***d*** is treated also in another manner. In the majority of nouns that end in ***d***, whether within a phonic group or in the absolute final position before a pause, ***d*** may be silent altogether: usted **usté**, verdad **bɛrđá**, mitad **mitá**, atrocidad **atroθiđá**. Most educated people, however, attempt to pronounce at least a weak final **đ** in all the above cases.

In the phonetic texts and exercises used in this book all the varieties of continuant **đ** treated above as well as in § **53** are represented by the same symbol, continuant **đ**, which is a close enough approximation to all for the beginner. It should be pronounced very weakly when intervocalic or final.

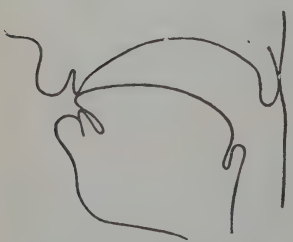

Fig. 23. Interdental **θ**.

55. Voiceless interdental continuant z or c (before e, i). Orthography z, c, phonetic symbol θ. Spanish ***z*** in all cases, and also ***c*** when before ***e*** or ***i***, is a voiceless interdental continuant, similar to English *th* in *thin*. The tip of the tongue moves forward between the teeth more than in continuant

đ, touching gently the upper front teeth. The lower surface of the tip of the tongue rests on the lower teeth. See Figure 23.

EXAMPLES

hacer	aθ̬ér	cruz	krúθ
cinco	θíŋko	razón	r̄aθ̬ón
zorra	θ̬ór̄a	ceniza	θeníθa

56. Voiced interdental continuant z. Orthography z, phonetic symbol ẓ. When *z* is final in a syllable before a voiced consonant, it becomes partially or completely voiced, the result being a sound resembling the English *th* in *this* or a strongly articulated Spanish continuant đ.

EXAMPLES

juzgar	xuẓgár	en vez de	em béẓ đe
hallazgo	aḷáẓgo	voz de niño	bóẓ đe níṇo

ALVEOLAR CONSONANTS

57. Voiceless alveolar s. Orthography s, phonetic symbol s. Spanish *s* has two sounds, a voiceless alveolar continuant sound, which is the normal sound, and a voiced alveolar continuant, which occurs only when before a voiced consonant.

In the articulation of normal voiceless *s* the tip of the tongue touches the alveoles of the upper

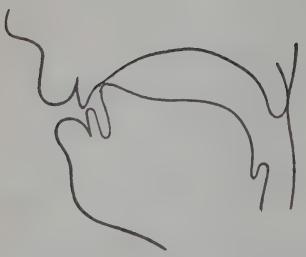

FIG. 24. Alveolar s.

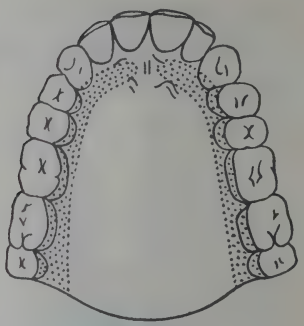

FIG. 25. Alveolar s.

front teeth while the sides of the tongue rest on both sides of the mouth against the inner surface of the upper molars. The middle of the tongue assumes a somewhat concave form. See Figures 24 and 25. Spanish voiceless ***s*** is quite different from English *s*, which is dental rather than alveolar. It should also be noted that in English it is the blade and not the tip of the tongue that reaches towards the alveoles and that the tip rests on the lower front teeth. In some regions of Castile this alveolar ***s*** is articulated even higher, the result being almost a front palatal ***s***.

EXAMPLES

saber	**saβ̬ér**	siempre	**sjémpre**
solos	**sólo̱s**	despacio	**despáθjo**
salas	**sálas**	estás	**estás**

58. Voiced alveolar s. Orthography s, phonetic symbol z. Spanish *s* is voiced when final in a syllable and immediately before a voiced consonant. This sound is exactly the same as alveolar *s*, but voiced. It is different from English *s* in *rose* in the same way that voiceless *s* is different from English voiceless *s* in *case*.

EXAMPLES

esbelto	**ezb̬élto**	las botas	**laz b̬ótas**
es de él	**éz đ̬él**	los lados	**lǫz láđǫs**
desde	**dézđe**	es verdad	**éz b̬ɐrđáđ**
rasgo	**řázgo**	las manos	**laz mánǫs**

59. Alveolar nasal n. Orthography n, phonetic symbol n. Spanish *n* has four different sounds:

1. When immediately before a bilabial consonant it is pronounced m, § 47: en paz **em páθ**, envidia **embíđja**, un vaso **úm báso.**

2. When immediately before *f* it is a labiodental m̬, § 49: enfermo **em̬f̬érmo**, confío **kǫm̬fío**, en fin **em̬ fín.**

3. When final in a syllable and immediately before a velar consonant it is a velar nasal ŋ, § 73: tengo **téŋgo**, banco **báŋko**, sin ganas **siŋ gánas**, con jota **kǫŋ xóta.**

4. In all cases not included above, that is, when initial in a syllable, when between vowels, or when before any consonant except bilabials, velars, or *f*,

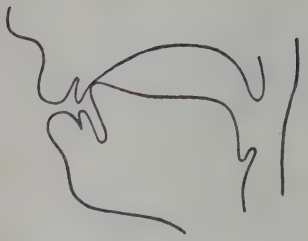

FIG. 26. Alveolar **n**.

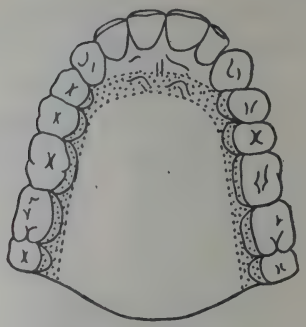

FIG. 27. Alveolar **n**.

Spanish ***n*** is a voiced alveolar nasal. The tip of the tongue touches the upper alveoles or gums while the sides of the tongue touch the inner surface of the upper molars, as in ***s***. The breath passes through the nose. See Figures 26 and 27. English pure *n* is pronounced even higher than Spanish ***n***. Spanish ***n*** is alveolar; English *n* is often post-alveolar.

EXAMPLES

nada	**náđa**	junio	**xúnjo**
carne	**kárne**	enano	**enáno**
himno	**ímno**	piensa	**pjénsa**

In the prefixes ***ins***, ***cons***, ***trans***, the ***n*** is pronounced very weak. In familiar conversation the ***n*** in these prefixes is sometimes silent, leaving the preceding vowel slightly nasalized.

60. Voiced lateral l. Orthography l, phonetic symbol l. Spanish *l* is a voiced, alveolar, lateral continuant. The tip of the tongue touches the alveoles or gums of the upper teeth, as in *n*, § 59, while the breath passes around the sides of the tongue, producing a slight friction. See Figure 28. Spanish *l* is different from English *l* in that it is a uniform sound throughout, whereas in English many varieties of *l* are formed. In English the tip of the tongue touches also the upper alveoles or gums, but the main part of the tongue is free to take up any vowel position. In most cases English *l* is articulated not only by the tip of the tongue touching the alveoles of the upper front teeth, but also by the back of the tongue being raised toward the palate. This last tongue movement should be avoided in the articulation of Spanish *l*.

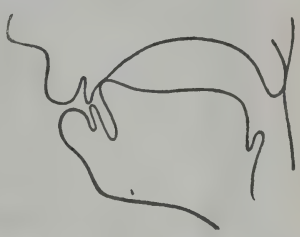

FIG. 28. Alveolar l.

EXAMPLES

lana	**lána**	olvida	**o̩lβíđa**
pelo	**pélo**	habla	**áβla**
clavo	**kláβo**	papel	**papé̩l**

61. Simple r. Orthography r, phonetic symbol r. Spanish *r* has two sounds:

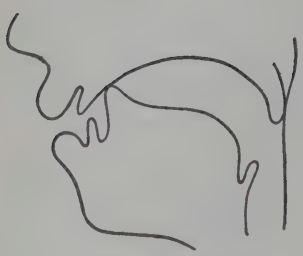

FIG. 29. Simple **r**.

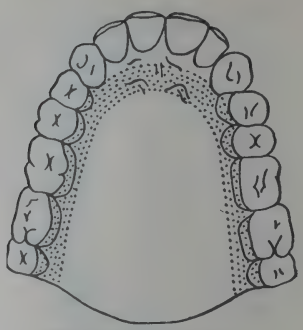

FIG. 30. Simple **r**.

1. When not initial in a word and when not preceded by *l*, *n*, or *s* it is a simple vibrant, **r**.

2. When initial in a word, when after *l*, *n*, or *s*, and when doubled (**rr**), it is a multiple vibrant, **r̄**.

Simple **r** is a voiced, alveolar, single vibrant sound. The sides of the tongue rest on the gums and inner surface of the upper molars, stopping the passage of the breath through the sides of the mouth. At the same time the tip of the tongue is raised quickly and its edges touch the upper alveoles in a single vibration or flip of the tongue. Simultaneously the tongue is drawn back and its middle assumes a concave shape. See Figures 29 and 30. Spanish simple **r** is quite different from either the British or American English *r*. In American English the tip of the tongue is turned back against the front palate, the tongue assumes a more concave shape,

and the resulting sound, a more open, more vocalic, and longer *r*, is not even an approximation to Spanish *r*.

EXAMPLES

	para	**pára**	siempre	**sjémpre**
	seré	**seré**	fuerte	**fwe̯rte**
	arder	**ard̯e̯r**	trigo	**trígo**
	corto	**ko̯rto**	quiero	**kjéro**

In the pronunciation of the Spanish groups voiceless consonant + *r* English-speaking students should articulate each consonant with its clear and pure quality and not a voiceless consonant + aspiration + *r*, as is the case in English: creo **kréo**, presto **présto**, tres **trés**.

62. Multiple or trilled r. Orthography r, rr, phonetic symbol r̄. When initial in a word, when after *l*, *n*, or *s*, and when doubled, Spanish *r* is a voiced, alveolar, multiple vibrant sound. The place and manner of articulation are in general as in simple **r**, § **61**. But, the tip of the tongue is raised so that the edges touch the uppermost part of the alveoles, striking against the alveoles, not with a single flip or vibration, but with several very rapid vibrations. Trilled **r** has usually from two to five vibrations, and in emphatic speech the number of vibrations may be even more than five. The muscular tension is greater than in simple **r** and the tongue contact

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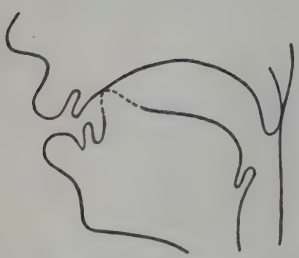

FIG. 31. Multiple vibrant or trilled r̄.

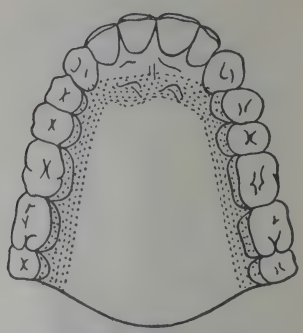

FIG. 32. Multiple vibrant or trilled r̄.

both at the tip and at the sides against the alveoles and inner surface of the upper molars much more pronounced. See Figures 31 and 32.

EXAMPLES

rey	**r̄ę̄i̯**	enredo	**enr̄ę́đo**	carro	**kár̄ǫ**
rico	**r̄íko**	honra	**ǫ́nr̄a**	tierra	**tję́r̄a**
ruido	**r̄wíđo**	alrededor	**alr̄ęđeđǫ́r**	correr	**kǫr̄ę́r**

PALATAL AND VELAR CONSONANTS

63. Continuant y. Orthography y, hi, phonetic symbol y. The sound of Spanish *y* or *hi* when initial in a syllable is usually a voiced palatal continuant or fricative. The tongue position is similar to that which produces the vowel i, § **24**, and the semiconsonant j, § **26**, but the tongue is raised much higher. The tip of the tongue rests on the

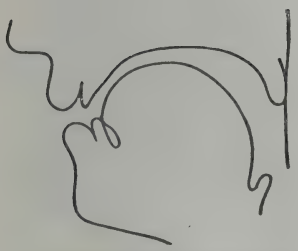

FIG. 33. Continuant **y**.

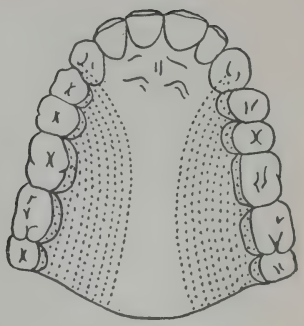

FIG. 34. Continuant **y**.

lower front teeth and the front and middle of the tongue are raised in a convex shape closely toward the hard palate, touching it over a wide area on both sides of the mouth. The breath passes through a narrow opening in the middle of the mouth, producing a strong friction. See Figures 33 and 34. Continuant **y** is a stronger palatal friction than English *y* in *yes*. This English sound is more like Spanish semiconsonantal **j** of § **26**.

EXAMPLES

yelmo	**yę́lmo**	ayuda	**ayúđa**	hierro	**yę́r̄o**
ya	**yá**	leyes	**léyes**	hierba	**yę́rba**
yo	**yó**	y eso	**yéso**	hielo	**yélo**
ayer	**ayę́r**	y a él	**ya ę́l**	se hiere	**se yére**

64. Semiexplosive y. Orthography y, hi, phonetic symbol ŷ. Continuant **y** of § **63** is in general the

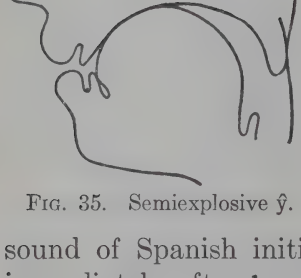

FIG. 35. Semiexplosive ŷ.

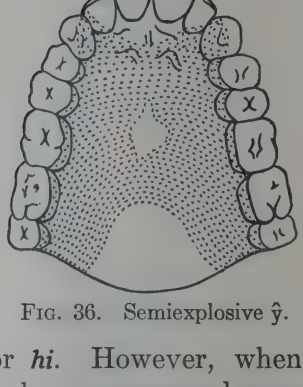

FIG. 36. Semiexplosive ŷ.

sound of Spanish initial *y* or *hi*. However, when immediately after *l* or *n*, or when pronounced very emphatically in the accented position, the tongue may be raised so as to form a complete contact with the hard palate over a wide area. The result is a voiced palatal semiexplosive, **ŷ**. See Figures 35 and 36. This **y** sound is similar to English *g* in *gem*.

Beginners in Spanish are advised to pronounce Spanish initial *y* or *hi* as continuant **y** in all cases, except when immediately after *l* or *n*, where the semiexplosive **ŷ** sound is more commonly heard.

EXAMPLES

inyectar	**inŷẹktár**	el hielo	**ẹ́l ŷélo**
cónyuge	**kọ́nŷuxe**	con hierro	**kọn ŷẹ́r̃ọ**
un yugo	**ún ŷúgo**	sin hierbas	**sin ŷẹ́rbas**

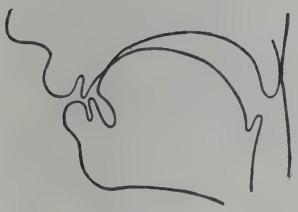

FIG. 37. Semiexplosive ĉ.

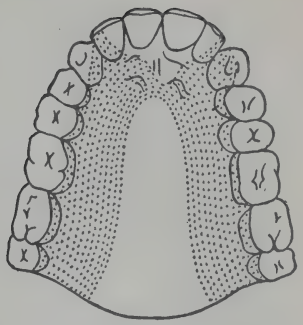

FIG. 38. Semiexplosive ĉ.

65. Semiexplosive ch. Orthography ch, phonetic symbol ĉ. The Spanish digraph *ch* represents a single sound, a voiceless, prepalatal semiexplosive, ĉ. The front of the tongue is raised against the alveoles of the upper front teeth and the front palate, making a momentaneous but complete stoppage. On the sides of the mouth the tongue contact covers a wide area from the molars to the sides of the palate. Finally the front of the tongue is removed slowly from the alveoles and front palate and the breath escapes between the narrow passage thus formed, producing a slight friction. This sound is very similar to English *ch* in *cheer*. See Figures 37 and 38.

EXAMPLES

mucho	**múĉo**	muchacho	**muĉáĉo**
leche	**léĉe**	chico	**ĉíko**
hacha	**áĉa**	chasco	**ĉásko**

FIG. 39. Palatal ŋ.

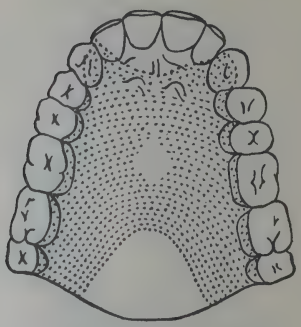

FIG. 40. Palatal ŋ.

66. Palatal nasal ñ. Orthography ñ, phonetic symbol ŋ. Spanish *ñ* is a voiced palatal nasal, ŋ. The middle of the tongue is raised against the hard palate, making a complete stoppage, while the tip of the tongue rests on the lower front teeth. Since the tongue shuts off completely the passage of the breath through the mouth it passes through the nose. With the exception of its nasal quality the articulation of this sound is in general the same as semiexplosive ŷ. See Figures 39 and 40. Spanish ŋ is a single and uniform sound and not a double sound, such as English *n* + *i* in *onion*.

EXAMPLES

año	**áŋo**	pequeño	**pekéŋo**
leña	**léŋa**	cariño	**karíŋo**
paño	**páŋo**	enseñar	**enseŋár**

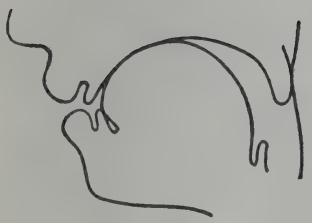

Fig. 41. Palatal ļ.

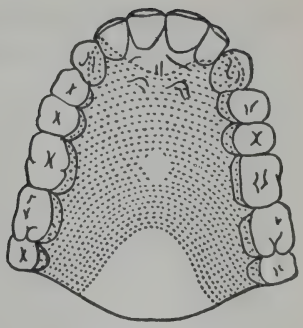

Fig. 42. Palatal ļ.

67. Lateral palatal ll. Orthography ll, phonetic symbol ļ. Spanish *ll* is a voiced, lateral palatal, ļ. The middle of the tongue is raised as in the case of ŷ and n̡ against the hard palate over a wide area. On both sides of the mouth, by the back molars, the tongue forms two narrow passages through which the breath passes, producing the lateral frictions. See Figures 41 and 42. Spanish ļ is a single and uniform sound and not a double sound, such as English *ll* + *i* in *million,* a sound group almost the equivalent of Spanish *l* + *i* in aliado **aljáđo,** escolio **eskóljo.**

Examples

ellos	**éļos**	llave	**ļáƀe**
halla	**áļa**	llega	**ļéga**
caballo	**kaƀáļo**	llamar	**ļamár**
estrella	**estréļa**	llueve	**ļwéƀe**

68. The velar consonants c, q, k. Orthography c (when before a, o, u or before a consonant), **qu, k, phonetic symbol k.** The sound of Spanish *c* when before *a*, *o*, *u* or before a consonant, of the digraph *qu*, and of *k* is a voiceless velar explosive, **k.** The back of the tongue is raised against the soft palate, making a complete stoppage, and then suddenly removed. The sound is similar to English *k*, but *there is no aspiration.* See §§ **42** and **44.** In the articulations **ka, ko, ku, kw,** i.e. before the back vowels, the point of contact of the back of the tongue is with the soft palate. See Figure 43. In the articulations **ke, ki, kj,** i.e. before the front vowels, however, the point of contact is between the soft palate and the back of the hard palate.

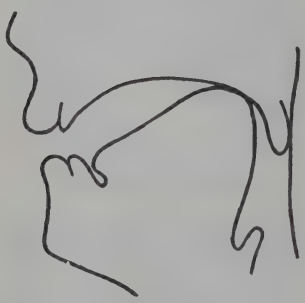

FIG. 43. Velar explosives k, g.

EXAMPLES

capa	**kápa**	efecto	**efę́kto**
como	**kómo**	quepa	**képa**
cuerpo	**kwę́rpo**	aquí	**akí**
tocar	**tokár**	quien	**kjén**
doctor	**doktǫ́r**	kilogramo	**kilográmo**

69. Voiced velar explosive g. Orthography g, gu, phonetic symbol g. Spanish *g* has three sounds :

1. When initial in a phonic group or when after *n*, whether within a word or between words, Spanish **g** (written *gu* before *e* or *i*) is a voiced velar explosive, **g**.

2. In all other cases, except when immediately before *e* or *i* in the groups *ge*, *gi*, it is a voiced velar continuant, **g**, § **70**.

3. When immediately before *e* or *i* in the groups *ge*, *gi*, it is a voiceless velar or uvular continuant, **x**, § **72**.

When initial in a phonic group or when after *n*, whether within a word or between words, Spanish *g* (written *gu* before *e* or *i* in the groups *gue*, *gui*) is a voiced velar explosive, **g**. The place and manner of articulation are exactly as in **k**, see Figure 43, but the sound is voiced instead of voiceless. Before *e* or *i* in the groups *gue*, *gui* the point of contact is also farther to the front, as in **ke**, **ki**, **kj**. In general the sound is similar to English *g* in *go* and *get*.

Examples

gana	**gána**	sin ganas	**siŋ gánas**
goma	**góma**	engaño	**eŋgáṉo**
guerra	**gę́r̄a**	tengo	**téŋgo**
grande	**gránde**	sangre	**sáŋgre**

70. Voiced velar continuant g. Orthography g, gu, phonetic symbol g. When not initial in a phonic group and when not after *n*, Spanish *g* (written *gu* before *e* or *i* in the groups *gue*, *gui*) is a voiced velar continuant, **g**. The articulation of this sound is in general the same as explosive **g**, but the back of the tongue does not form a complete contact with the soft palate and the breath passes through the narrow passage, producing a slight, continuous friction. See Figure 44. Continuant **g** has the same relation to explosive **g** that continuants **ƀ** and **đ**, §§ **46** and **52**, have to explosives **b** and **d**, §§ **45** and **51**. In the intervocalic position continuant **g** is very weakly pronounced, the tongue being lower than in the ordinary position and the passage between the tongue and the soft palate much wider. See also § **46**.

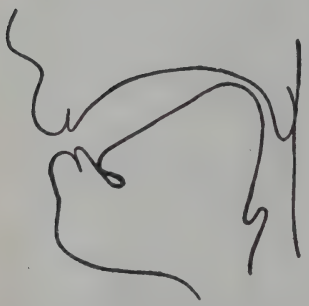

FIG. 44. Velar continuant g.

EXAMPLES

agua	**ágwa**	rogar	**r̨ogár**
siglo	**síglo**	hago	**ágo**
sagrado	**sagráđo**	por ganar	**pọr ganár**
digno	**dígno**	la guerra	**la gę́ra**

In the groups *cc* and *cn* the ordinary pronunciation of the **k** sound in careful and emphatic articulation is as a velar explosive **k**: lección **lękθjǫ́n**, acción **akθjǫ́n**, técnica **tę́knika**; but in familiar conversation it is ordinarily pronounced as continuant **g**: **lęgθjǫ́n**, **agθjǫ́n**, **tę́gnika**.

71. Pronunciation of the letter x. The letter *x* is pronounced in Spanish in various ways. Historically *x* is equivalent to **ks** and it is so pronounced sometimes in learned, almost affected, pronunciation. In familiar conversation, however, it is treated in the following manner:

1. Before a consonant it is pronounced **s**: extraño **estráṇo**, exponer **esponér**, explicar **esplikár**, exclamar **esklamár**.

2. Between vowels it is pronounced **gs**: examen **ęgsámen**, existe **ęgsíste**, éxito **ę́gsito**, exhibición **ęgsibiθjǫ́n**.

3. In some words *x* may be also pronounced **s**, even when between vowels: exacto **esákto**, auxilio **aṵsíljo**, ausiliar **aṵsiljár**.

72. Velar continuant j. Orthography j, g, phonetic symbol x. Spanish *j* in all positions, and *g* when immediately before *e* or *i*, is a voiceless velar continuant, **x**. The position of the tongue is in general as in **g**, § **70**, but the back of the tongue is raised to a position a little lower, towards the end of the soft palate, and the breath passes through

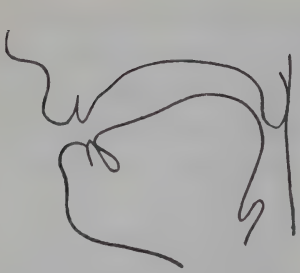

FIG. 45. Velar continuant **x**.

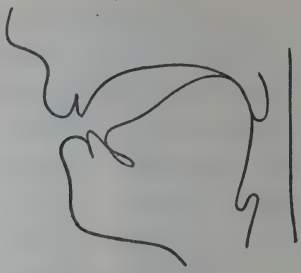

FIG. 46. Velar **ŋ**.

the narrow passage, producing a strong friction. See Figure 45. Before the vowels ***a***, ***o***, ***u*** it is really uvular instead of velar, the friction being produced between the back of the tongue and the uvula. It is distinguished also from **g** in that it is voiceless instead of voiced. Spanish ***x*** is quite different from English *h*, which is merely a weak pharyngeal aspiration.

EXAMPLES

Juan	**xwán**	juez	**xwéθ**
hijo	**íxo**	gesto	**xésto**
rojo	**r̄o̧xo**	fingir	**fiŋxír**
caja	**káxa**	gitano	**xitáno**

73. Velar n. Orthography n, phonetic symbol ŋ. The various sounds of ***n*** have been treated in **§ 59.**

When ***n*** comes before a velar consonant, whether within a word or between words, it is a voiced velar

nasal, ŋ. The tongue takes the position of the velar consonant that follows, that is, it is raised against the soft palate in anticipation of the velar consonant. The result is a velar *n* similar to English *ng* in *sing*. See Figure 46.

Examples

tengo	**téŋgo**	en casa	**eŋ kása**
cinco	**θíŋko**	con ganas	**kǫŋ gánas**
ángel	**áŋxęl**	un carro	**úŋ kā̆ǫ**
lengua	**léŋgwa**	son cosas	**sǫ́ŋ kósas**

Silent Consonants

74. Silent consonants are rare in Spanish. In familiar conversation there is a tendency to drop intervocalic *d* in many words, especially in the termination *–ado*, § **53**, and when final, § **54**. We are now concerned with consonants that are regularly dropped in standard pronunciation.

1. The consonant *b* is often written but never pronounced in the words obscuro, subscribir, substraer, substituir, and their derivatives: **ǫskúro**, **suskri b̆ír**, **sustraę́r**, etc.

2. The consonant *j* is silent in reloj **r̆ęló**, but pronounced in the plural relojes **r̆ęlǫ́xes**.

3. The consonant *p* is silent in psicología, pseudo, and their derivatives; in séptimo, septiembre,

subscriptor, and subscripción: **sikoloxía**, **séuđo**, **sétimo**, **setjémbre**, **suskritór**, etc.

4. The consonant *t* is silent in istmo **ízmo**.

5. In the word ***usted***, final *d* is regularly silent in familiar conversation, and in poetry it is written without the *d* when the poet wishes to use synalepha, or for rhyme.

6. For silent *h*, see § **43**.

CHAPTER IV

SOUND CHANGES

Assimilation

75. When two or more sounds are pronounced together in a phonic group many changes and modifications may take place, due for the most part to the phonetic laws of assimilation (tendency of neighboring unlike sounds to become alike) and dissimilation (tendency of neighboring like sounds to become unlike). We have already seen, for example, how the consonant **n** which is ordinarily an alveolar nasal, § **59**, becomes **m** when before a bilabial consonant, § **47**, the labiodental **m̪** when before **f**, § **49**, and the velar nasal **ŋ** when before a velar consonant, § **73**. There are many other modifications and changes which may take place and which must be taken into consideration; but they are not important enough to be represented in this book by special phonetic symbols. Among the most important of these minor changes are the following:

1. The consonants *n* and *l* when immediately before the interdental **θ** are not pronounced as alveolars, §§ **59**, **60**, but become interdentals owing

to assimilation to **θ**: encima **enθíma**, esperanza **esperánθa**, alzar **alθár**, el zapato **ęl θapáto.**

2. The consonant *s* when immediately before **θ**, **t**, is not a voiceless alveolar, § **57**, but a voiceless dental by assimilation: escena **esθéna**, pasta **pásta.**

3. The consonant *s* when immediately before **đ** is not always a voiced alveolar, § **58**, but may become a voiced dental by assimilation to the **đ**: los dos **lǫz đǫ́s**, desde **đézđe.**

4. The consonant *s* when before **r̄** is not a pure voiced alveolar continuant, but a sort of weak continuant **r** due to assimilation to **r̄**: es rico **éz r̄íko**, las ruedas **laz r̄wéđas.**

5. When two like consonants come together between words there is usually only one consonantal articulation, but a rather long one and distributed between the two syllables to which the consonants belong. Examples: edad dichosa **eđáđ-điĉǫ́sa**, el lobo **ęl-lǫ́bo**, un niño **ún-nín̨o**, los sacos **lǫs-sákǫs.**

But there are other sound changes which the student must understand well before attempting to read or speak Spanish correctly in connected words and phrases. These changes may be studied under the two following divisions:

1. Liaison or linking of consonant + vowel between words.

2. Synalepha or the union of two or more vowels between words in one syllable.

Liaison or Linking of Consonant + Vowel

76. When orthographic and phonetic syllabication are at variance we must follow phonetic syllabication in the study of phonetics. See §§ **10** and **16.** In Spanish, therefore, a single consonant between vowels always goes with the following syllable, § **9 a**: a-bo-rí-ge-nes, li-te-ra-tu-ra, i-no-por-tu-no, bie-nes-tar, ma-les-tar, no-so-tros, i-nhu-ma-no.

This same phonetic law which applies to an intervocalic consonant within a word is also applied to an intervocalic consonant between words. Therefore, within a phonic group the final consonant of a word is carried over or linked with the initial vowel of the following word with which it forms phonetically a syllable. See § **10**. The consonant itself does not change here, but the preceding vowel may change since a final closed syllable has lost its final consonant and has therefore become open. In most of these cases vowels that were previously open become closed.

Examples

el hombre	**e-lǫ́m-bre**	con el otro	**ko-ne-ló-tro**
los ojos	**lo-sǫ́-xǫs**	por el hijo	**po-re-lí-xo**
por eso	**po-ré-so**	es en eso	**é-se-né-so**
del otro	**de-ló-tro**	es al amo	**é-sa-lá-mo**
mal hice	**má-lí-θe**	dos han ido	**dó-sá-ní-đo**

Words and phrases of different meanings and of different spelling may have, therefore, exactly the same pronunciation:

el hado, helado	**e-lá-đo**
en ojo, enojo	**e-nǫ́-xo**
las aves, la sabes	**la-sá-b̥es**
el hecho, helecho	**e-lé-ĉo**
el hijo, elijo	**e-lí-xo**

77. Linking of final y. In the case of final *y* between words the rule is not absolute. It may remain, forming a diphthong with the preceding vowel according to § **36**, or it may be carried over and linked with the initial vowel of the following syllable, and pronounced continuant **y**.

Examples

la ley era	**la lę̯i̯ éra**	*or*	**la lé-yé-ra**
soy así	**sǫ̯i̯ así**	*or*	**sǫ́-ya-sí**
voy a ver	**bǫ̯i̯ a b̥ę́r**	*or*	**bó-ya-b̥ę́r**
hay algo	**á̯i̯ álgo**	*or*	**á-yál-go**

78. Pronunciation of the conjunction y. The conjunction **y** may also be linked to the preceding vowel, forming a diphthong with it, or it may be linked with the initial vowel of the word that follows, as in the case of final **y**, § **77**. In general the rules that govern the correct pronunciation of the conjunction **y** are the following:

1. When initial in a phonic group before a consonant, or when between consonants anywhere it is pronounced **i**: y se fué **i se fwé**, dos y dos **dós i đǫ́s**, los lunes y los martes **lǫz lúnes i lǫz mártes.**

2. When initial in a phonic group before a vowel it is linked with it and is pronounced continuant **y**, as in § **77**: y era muy rico **yéra mwí r̄íko**, este y aquel **éste yakę́l**, y aunque venga **yáu̯ŋke ƀéŋga**, treinta y uno **tręi̯nta yúno.**

3. Between the consonant *d*, *s*, or *z* and a vowel within a phonic group it is likewise pronounced as continuant **y**: id y hablad **íđ yaƀláđ**, amigos y enemigos **amígǫz yenemígǫs.**

4. Between the consonant *l*, *n*, or *r* and a vowel within a phonic group it is pronounced semiconsonantal **j**, as in § **26**: fácil y agradable **fáθil jagrađáble**, hablan y escriben **áƀlan jeskriƀen.**

5. Between a vowel and a consonant it is pronounced semivocalic weak **i̯** and forms a diphthong with the vowel that precedes it: padre y madre **páđrę́i̯ máđre**, esto y lo demás **éstǫi̯ lo đemás**, esa y la otra **ésai̯ la ótra**, treinta y seis **tręi̯ntai̯ sę́i̯s.**

Synalepha

79. When a word that ends in a vowel is followed by a word that begins with a vowel, between these vowels there may occur hiatus or synalepha. Hiatus occurs when each one of the vowels of the separate

words is pronounced with its full vocalic value and clear quality, each forming a separate syllable: tú eres **tú éres**, la hija **la íxa**. Synalepha occurs when the vowel that ends a word and the vowel that begins the following word are united into a single syllable: me ha dicho **me á đíĉo**, uno estaba entero **úno estába entéro**, eso era así **éso éra así**.

In very slow pronunciation and especially when the words in question are emphatically pronounced for contrast or to call special attention to them, or when the words are at the end of a stress group or at the end of a verse of poetry, hiatus may occur, but in ordinary conversation and in poetry it is extremely rare. In general it may be said that in most cases of contiguous vowels between words synalepha is the rule. It is of such frequent occurrence in Spanish that an elementary knowledge of the principal rules that govern its application is absolutely necessary if one is to learn to read and speak Spanish correctly and intelligently. The principal and elementary rules are the following.

80. When two[1] like vowels of different words come together within a phonic group contraction occurs and there is only one vowel pronounced.

[1] We say two vowels for the sake of simplicity. As a matter of fact there may be three or even four vowels joined together in one syllable to form synalepha. In the second example of § **80** there are three like vowels that are contracted into one.

EXAMPLES

quiere entrar	**kjére͡ entrár**
no va a hacer nada	**nó ƀá͡ a aθę́r náđa**
habla antes que tú	**áƀla͡ ántes ke tú**
yo os he dicho	**yó͡ os é đíĉo**

81. When unlike vowels come together and both are strong vowels they are pronounced together in one syllable, each losing a little of its full vocalic character. The vowel ***e*** of the monosyllables ***de***, ***le***, ***me***, ***te***, ***que***, ***se***, ***en***, ***el***, is especially weak before or after an accented vowel. And in most cases when one of the vowels in question is accented that vowel bears the stress and retains more of its original, full quality. The vowel ***a***, however, especially the preposition ***a***, has a strong tendency to attract the accent.

EXAMPLES

todo estaba olvidado	**tóđo͡ estáƀa͡ ǫlƀiđáđo**
me ha dicho eso mismo	**me͡ á͡ đíĉo͡ éso mízmo**
está en casa	**está͡ eŋ kása**
de allá era mi amigo	**de͡ aʟá͡ era mj͡ amígo**
empezó a saltar	**empeθo͡ á saltar**

82. When a strong vowel is followed by a weak vowel both are pronounced together in a single syllable and the result is phonetically a diphthong.

EXAMPLES

firme y sereno	**fírmęi̯ seréno**
vaya un enredo	**báya u̯n enr̄ę́đo**
no hizo nada	**nǫ́ i̯θo náđa**
será imposible	**será i̯mposíƀle**

83. When a weak vowel is followed by any vowel, whether strong or weak, both are pronounced together in a single syllable and the weak vowel (first vowel) becomes consonantal. The vowel *i* becomes **j** and the vowel *u* becomes **w**:

EXAMPLES

si es así	**sj és así**	**sjé-sa-sí**
ví a Juan	**bj á xwán**	**bjá-xwán**
su amigo	**sw amígo**	**swa-mí-go**
si a tu amo no	**sj a tw ámo nó**	**sja-twá-mo-nó**
su historia	**sw istórja**	**swis-tó-rja**

NOTE. — It should be remembered that in all the above cases synalepha is the rule in familiar Spanish conversation and in poetry, but not absolutely required. In slow, ceremonious speech and in other cases, as already stated in § **79**, hiatus between the vowels in question may take place.

SYNERESIS

84. When vowels belonging ordinarily to different syllables come together within a word (instead of

between words) and they are pronounced together in one syllable the phenomenon is called syneresis. Syneresis in Spanish is as common as synalepha and in general is subject to the same rules. The following observations, however, are important.

1. When the word in question is the emphatic word of a phonic group or is at the end of a phonic group hiatus is the rule and syneresis is very rare.

2. Like vowels within a word do not contract as frequently as between words, and in such words as leer, creer, paseé, etc., it is common only in rapid and familiar conversation.

3. In some words, such as creencia, mohoso, loor, usage favors hiatus rather than syneresis.

4. In the groups *eo*, *ea*, syneresis is the rule when the accent falls on the last vowel or when the group precedes the accented syllable.

Examples

Hiatus	Syneresis
No se puede creer	No puedo creer todo eso
nó se pwéđe kreę́r	**nó pwéđo kr̨ér tóđo éso**
Eso es lo que desean	No desean irse en seguida
éso͡ es lo ke đeséan	**nó đeseán͡ irse͡ en segíđa**
Vea para que lo crea	Voy a leer el libro ahora
béa para ke lo kréa	**bóy͡ a lér ę̨l líbro͡ aǫ́ra**

SYNERESIS

No deseamos hacerlo	**nó đeseámos aθéṛlo**
Voy a telefonearle	**bóy a telefoneárle**
Ahí va el otro	**áị̯ bá el ótro**
No había nada que hacer	**no áƀjá náđa ke aθéṛ**
Se paseó todo el día	**se paseó tóđo ẹl día**
Deseaba pelear con él	**deseáƀa peleár kon ẹ́l**
Teodora y Leonor le vieron	**teođóraị̯ leonǫ́r le ƀjéṛǫn**

NOTE. — Rule 4 does not apply absolutely, but in general all such common verbs as desear, pasear, menear, telefonear, etc., are pronounced with syneresis in the groups *eá*, *eó*. In the conjugation of these verbs, therefore, the disyllabic groups *e-a*, *e-o* and the syllabic group *ea*, *eo* may alternate, even in the same tense:

deseo	**de-sé-o**	deseamos	**de-seá-mǫs**
deseas	**de-sé-as**	deseáis	**de-seáị̯s**
desea	**de-sé-a**	desean	**de-sé-an**
deseé	**de-se-é**	deseamos	**de-seá-mǫs**
deseaste	**de-seás-te**	deseasteis	**de-seás-tẹị̯s**
deseó	**de-seó**	desearon	**de-seá-rǫn**

CHAPTER V

INTONATION

85. Intonation is the musical element in speech-sounds. By intonation we mean, therefore, the variations of pitch (or tone) in language. Every language has its special, characteristic intonation. In Spanish, intonation is of the greatest importance and determines to a great extent the rhythmic harmony of speech-sounds. The study of intonation in Spanish is very difficult and complicated. In learning to speak Spanish, however, English-speaking students should take into account at least the following fundamental observations:

1. At the beginning of a phonic group the voice begins and continues in a relatively low pitch as long as the first accented syllable is not reached.

2. When the first accented syllable of a phonic group is reached the voice rises to a medium high pitch, and this is continued in the following syllables as long as the final accented syllable is not reached.

3. When the last accented syllable of the group is reached the voice falls or rises according to circumstances.

a. The voice falls to a pitch lower even than that of the initial unaccented syllable or syllables in the case of the end of a simple declarative sentence.

b. The voice rises to a higher pitch in the case of an interrogative sentence, or an incomplete sentence interrupted by a pause.

Examples

Declarative sentences:

Low Pitch	Medium High Pitch	Lowest Pitch
Visita-	remos el mu-	seo.
Se mar-	charon a la	calle.
Repasa-	remos la lec-	ción.
Se	fueron al con-	cierto.
Le	gusta la lec-	tura.

Interrogative sentences:

Low Pitch	Medium High Pitch	Highest Pitch
¿ Visita-	remos el mu-	seo?
¿ Se mar-	charon a la	calle?
¿ Se	fueron al con-	cierto?
¿ Le	gusta la lec-	tura?

CHAPTER VI

AMERICAN-SPANISH PRONUNCIATION

86. There is no such thing as a standard American-Spanish pronunciation. The Spanish of America is fundamentally Castilian and is essentially the same as that of Spain. The correct standard Spanish pronunciation as described in this book, although based on the best and most correct Spanish as spoken today by the educated Spaniards of Old and New Castile, is in general the pronunciation of the Spanish spoken by all educated Spanish-Americans. The following fundamental differences, however, should be carefully noted:

1. In American-Spanish (and also in Andalucía) *c* (before *e* or *i*) and *z* are not pronounced as interdental θ, § **55**, but as a simple dental s, not unlike English *s*.

2. In American-Spanish, Spanish palatal *ll*, l̯, § **67**, is generally pronounced as a *y* sound, continuant y, § **63**, or semiexplosive ŷ, § **64**. This pronunciation of ll is also widespread in Andalucía and some parts of New Castile.

3. In American-Spanish (and also in Andalucía) *s* is pronounced as a dental s, similar to English *s*, while in standard Spanish it is an alveolar, § **57.**

The three sounds above described as characteristic of American-Spanish are also found in parts of Spain, as already indicated, and are nowhere considered as dialectical or vulgar, not even in Castile. The American and Andalusian pronunciation of these consonants is well known in Castile and hardly noticed when heard.

There are other differences between the Spanish pronunciation of Castile and that of Spanish America, although of minor importance. Slight differences are to be found also in the pronunciation of the various countries of Spanish America and in the various provinces of Spain. But everywhere in the Spanish-speaking world the correct standard Spanish pronunciation of Castile as described in this book is considered the best, and students of Spanish should learn only this correct standard Spanish.

CHAPTER VII

EXERCISES FOR REVIEW

87. Review: syllabication, §§ **9–10**; linking of final consonants, §§ **76–78**; synalepha, §§ **79–83**; syneresis, § **84**; intonation, § **85**. Read the following sentences by syllables, pronouncing all the sounds slowly and carefully.

Nosotros aprendemos.	**no-só-tro-sa-pren-dé-mǫs**
Aprendemos el español.	**a-pren-dé-mo-se-les-pa-ɲǫ́l**
Deseamos viajar por España.	**de-se͡á-mǫz-ƀja-xár-po-res-pá-ɲa**
Vivo en los Estados Unidos.	**bí-ƀo͡en-lo-ses-tá-đo-su-ní-đǫs**
Vino a visitar a su hermano.	**bí-no͡a-ƀi-si-tá-ra-swęr-má-no**
Si eso es lo que hicieron.	**sjé-so͡éz-lo-kẹi̯-θjé-rǫn**
Digo eso porque es la verdad.	**dí-go͡é-so-pǫr-kéz-la-ƀęr-đáđ**

Desea saber como están.	de-sé-a-sa-β̞ér-ko-moes-tán
Y era así como él decía.	yé-ra-sí-ko-moél-de-θí-a
Sus hijos estaban en España.	su-sí-xo-ses-tá-β̞a-ne-nes-pá-n̪a
No me quiere a mi sino a él.	no-me-kjé-rea-mí-si-noa-él
Va a hablarle a usted.	bá a-β̞lár-leau̯s-téð[1]

88. Review the front vowels, §§ 24–28. Read slowly and carefully, distinguishing between the closed and open vowels, if possible even in the case of closed and open *i*, which are represented by the same phonetic symbol.

Este libro es mío y ése es tuyo.	éste líβro ez mío yése és túyo
Siempre insiste en venir.	sjémpre̯ i̯nsíste em beníṛ
¿ Qué quieres decir con eso ?	ké kjérez ðeθír kon éso
Tienen seis peines muy bonitos	tjénen sé̯is pé̯i̯nez mwí β̞onítos

[1] For the sake of uniformity the *d* of *usted* is represented as *đ* in all exercises. As a matter of fact, however, it is usually silent in familiar conversation. See § 74, (5).

Escriben los ejercicios bien.	**eskríβen los ęxęrθíθjǫz βjén**
¿En qué país viven ellos?	**eŋ ké país βíβen éļǫs**
Aquí viven los ingleses.	**akí βíβen los iŋgléses**
No le dejes entrar allí.	**nó le ðęxes entrár aļí**
Ese reloj no anda bien.	**ésę r̄ęló no͡ ánda βjén**
Vino y se fué sin decir nada.	**bínǫi̯ se fwé sin ðeθír náða**
¿Puede usted distinguirlos?	**pwéðe͡ u̯stéð ðistiŋgírlǫs**
Las lecciones son difíciles.	**laz lęgθjónes sǫn difíθiles**
Quiero saber si es verdad.	**kjéro saβér sj͡éz βęrðáð**
Es mejor repetir el ejercicio.	**éz męxǫ́r r̄ępetír el ęxęrθíθjo**
La tierra está bien cultivada.	**la tjér̄a͡ está βjéŋ kultiβáða**
El rey respondió entonces.	**ęl r̄ę́i̯ r̄espǫndjó͡ entǫ́nθes**
Yo no me quejo por eso.	**yó nó me kę́xo por éso**
Vas a perder el papel.	**bás a pęrðér ęl papę́l**

89. Review: the vowel a, §§ **29–30**; the back vowels, §§ **31–35**. Read slowly and carefully, distinguishing between the closed and open vowels,

if possible even in the case of closed and open *u*, which are represented by the same phonetic symbol.

Vivimos en los Estados Unidos.	**bibímos en los estáđos uníđos**
Nosotros estudiamos demasiado.	**nosótros estuđjámos đemasjáđo**
Ahora cuentan los números.	**aóra kwéntan los números**
Voy a mi clase de español.	**bó ya mi kláse đe͡espaɲól**
El niño echó a correr.	**el níɲo e͡có á korrér**
¿Por dónde entramos nosotros?	**por đónde͡entrámos nosótros**
Compró unas rosas para su madre.	**kompró͡u̯naz rosas para su máđre**
Compraron alfombras y cuadros.	**kompráron alfómbras i kwáđros**
Su madre le cuida muy bien.	**su máđre le kwíđa mwí bjén**
Busca una pluma que perdió.	**búska͡u̯na plúma ke perđjó**
La luz entra por la ventana.	**la lúθ éntra por la ƀentána**
Son asuntos importantes.	**són asúntos importántes**
Cuando venga se lo dirás.	**kwando ƀéŋga se lo đirás**

Le rogó que fuera a verlo.	lę r̄ǫgó ke fwéra‿a ƀęrlo
Se ha llevado un disgusto.	se‿á ḷeƀáđo‿u̯n dizgústo
Nuestro instructor es justo.	nwestrǫ‿i̯nstruktor és xústo
Tú has sido la causa de todo.	tw‿ás síđo la káu̯sa đe tóđo
Aprendo porque estudio mucho.	apréndo pǫrke‿estúđjo múĉo
Su hermano llegó corriendo.	sw‿ęrmáno ḷegó kǫr̄jéndo
Eso costó sólo un duro.	éso kǫstó sólo‿u̯n dúro
Buenos días, señor.	bwénǫz đías seņǫ́r
¿ Cómo está usted hoy?	kómo‿está‿u̯stéđ ǫ́i̯
Oigo algo pero no entiendo.	ǫ́i̯go‿álgo pero no‿éntjéndo

90. Review the diphthongs, § **36**. In the following sentences observe that some of the diphthongs are between words.

Aquí no hay aire fresco.	akí no‿ái̯ ái̯re frésko [1]
Yo no soy la causa de su enfado.	yó nó sǫ́i̯ la káu̯sa đe sw‿emfáđo

[1] Also: **akí noá yái̯re frésko.**

Hóy voy a bailar mucho.	**ǫ́i̯ ƀó ya ƀai̯lár múĉo**
Esa ley no me gusta a mí.	**ésa lę́i̯ nó me gústa͡ a mí**
Iba y venía de prisa.	**íƀai̯ ƀenía đe prísa**
Hoy trabajé seis horas.	**ǫ́i̯ traƀaxé sę́i̯s óras**
Compró un automóvil.	**kǫmpró͡ u̯n au̯tomóƀil**
Entré y se lo dije.	**entrę́i̯ se lo đíxe**
Estaba a una legua de camino	**estáƀa͡ a u̯na légwa đe kamíno**
Hay que pagar las deudas.	**ái̯ ke pagár laz đéu̯đas**

91. Review: the bilabial and labiodental consonants, §§ **44–49**; the linking of final *y*, § **77**.

Ponga usted los papeles aquí.	**pǫ́ŋga͡ u̯stéđ lǫs papéles akí**
Vámonos pronto por ellos.	**bámonǫs prǫ́nto por él̥ǫs**
Aquí vivo en el invierno.	**akí ƀíƀo͡ en el imbję́rno**
Tal vez le tengan envidia.	**tal ƀéẓ le téŋgan embíđja**
El pobre estaba enfermo.	**ęl póƀre͡ estáƀa͡ em̯fę́rmo**
Aquí vivía el infeliz.	**akí ƀiƀía͡ el im̯felíθ**

No quieren venir ahora.	**no kjérem benír aǫ́ra**
Me obligaron a venir.	**me obligáron a benír**
Vinieron bien vestidos.	**binjéręm bjém bestíđǫs**
Han venido muy cansados.	**ám benído mwí kansáđǫs**
Quiere un vaso de agua.	**kjére um báso đe ágwa**
Soy un verdadero amigo.	**só yúm bęrđađéro amígo**
Ya no podemos vivir.	**yá nó pođémǫz bibír**
He venido en vez de él.	**é benído em béz đe ęl**
Voy a ser muy breve.	**bó ya sęr mwí brébe**
Son verdaderos amigos.	**sǫ́m bęrđađéros amígǫs**
Hablamos buen español.	**ablámǫz bwén espaɲǫ́l.**

92. Review the dental and interdental consonants, §§ **50–56.**

Tú tienes tiempo para todo.	**tú tjénes tjémpo para tǫ́đo**
No tengo tiempo para nada.	**nó téŋgo tjémpo para náđa**

Toma este libro y dame ése.	tóma͡ éste líbro̯ đáme͡ ése
Dame el dinero pronto.	dáme͡ e̯l dinéro pro̯nto
Desea vender la tienda.	deséa ƀende̯r la tjénda
¿Qué andan diciendo de mí?	ke͡ ándan diθjéndo đe mí
Cuando venga se lo dices.	kwando ƀéŋga se lo đíθes
Esa debe ser su edad.	ésa đéƀe se̯r sw͡eđáđ
Yo le dí más dinero.	yó le đí máz đinéro
Los dos debemos dar algo.	lo̯z đo̯z đeƀémo̯z đár álgo
Han estado bastante ocupados.	án estáđo ƀastánte͡ okupáđo̯s
Ella siempre dice la verdad.	é̯la sjémpre đíθe la ƀe̯rđáđ
Lleva manzanas en la cesta.	l̯éƀa manθánas en la θésta
El padre de Eduardo es débil.	e̯l páđre đe͡ eđwárđo͡ éz đéƀil
No debemos hacer eso.	nó đeƀémos aθér éso
Desde entonces no he dado nada.	dézđe͡ ento̯nθes no͡ é đáđo náđa
Ha ido a los Estados Unidos.	a íđo͡ a los estáđos uníđo̯s
Yo voy allí todos los años.	yó ƀó yal̯í tóđo̯z los áŋo̯s

93. Review: the alveolar consonants, §§ **57–62**; the various sounds of **n**, §§ **47, 49, 59, 73.**

Ésa es la suya y ésta la mía.	ésa͡éz la súya yésta la mía
Siempre salen con la suya.	sjémpre sáleŋ kǫn la súya
Lo que dice no es verdad.	lo ke ðíθe no͡éz ƀęrðáð
Éste es mío y aquél es de él.	éste͡éz mío yakel éz ðe͡ęl
Tengo que comprar unas botas.	téŋgo ke kǫmprár únaz ƀótas
Yo no les tengo envidia.	yó nó les téŋgo͡embíðja
Vale solamente dos reales.	bále solaménte ðǫz ře͡áles
¿Con qué pagas los billetes?	kǫŋ ké págaz lǫz ƀiļétes
El enfermo está en peligro.	el em̥fę́rmo͡está͡em pelígro
Siempre come sin ganas.	sjémpre kóme siŋ gánas
La casa está enfrente de aquí.	la kása͡está͡em̥frénte ðe͡akí
Déjelos usted en paz.	dę́xelos ustéð em páθ
Olvidé los papeles.	ǫlƀiðé lǫs papéles

He recibido dos mil reales.	ę́ r̄ęθiƀíđo đǫz míl r̄e͡áles
Todos estaban alrededor de él.	tóđos estáƀan alr̄ęđeđǫ́r đę͡ ę́l
Esta tierra es muy rica.	ésta tję́r̄a͡ éz mwí r̄íka
Éste sí que es un enredo.	éste sí ke͡ és ún enr̄ę́đo
Es muy caro el carro.	éz mwí káro͡ ęl kár̄ǫ
Rojo se escribe con jota.	r̄ǫ́xo se͡ eskríƀe kǫŋ xóta
Barril se escribe con erre.	bar̄íl se͡ eskríƀe kon ę́r̄ę́
Ahora se ahorra usted eso.	aǫ́ra se͡ aǫ́r̄a͡ u̯stéđ éso

94. Review the palatal and velar consonants, §§ **63–73.**

Ayer vino a llamarme.	ayę́r ƀíno͡ a l̥amárme
¿ Están ya en la calle?	están ŷá͡ en la kál̥e
Llévese usted el hielo.	l̥éƀese͡ u̯stéđ ęl ŷélo
¿ Está ya bien preparado?	está yá ƀjém preparáđo
Los muchachos juegan mucho.	lǫz muĉáĉǫs xwégan múĉo
Mañana son los exámenes.	maŋ̥ána sǫ́n los ęgsámenes

Yo les tengo mucho cariño.

yó les ţéŋgo múĉo kariŋo

Llegaron el año pasado.

legáron el áŋo pasáđo

Ellos dicen que callarán.

éļǫz đíθeŋ ke kaļarán

Ella no ha llegado todavía.

éļa no á ļegáđo tođaƀía

Dejó olvidada la capa.

dęxǫ̂ ǫlƀiđáđa la kápa

La gente quiere explicaciones.

la xénte kjére esplikaθjónes

¿Quién le dijo lo del juego?

kjén le đíxo lo đęl xwégo

Tengo ganas de comer helado.

téŋgo gánaz đe komér eláđo

Creo que lo han engañado.

kréo ke lo án eŋgaŋáđo

Yo hago lo que me da la gana.

yo ágo lo ke me đá la gána

Alguna cosa tenemos que decir.

algúna kósa tenémǫs ke đeθír

Ha tenido un gran éxito.

á teníđo uŋ grán ęgsito

Mataron un gallo ayer.

matáron uŋ gáļo ayęr

No supo bien la lección.

nó súpo ƀjén la lęgθjǫ́n

Es un general distinguido.

és úŋ xenerál distiŋgíđo

95. Review: silent consonants, § **74**; liaison or linking, §§ **76–77**; pronunciation of the conjunction **y**, § **78**; synalepha, §§ **79–83**; syneresis, § **84.**

El cuarto estaba muy oscuro.	**ęl kwárto estáβa mwí ǫskúro**
No me gusta ese reloj.	**no me gústa ésę ɾęló**
Deseamos estudiar psicología.	**deseámos estuđjár sikoloxía**
Voy a telefonear en seguida.	**bó ya telefoneár en segíđa**
Le hemos dicho que se subscriba.	**le émǫz điĉo ke se suskríβa**
En septiembre iré allá.	**en setjémbrę iré aʟá**
Voy a ver si es verdad.	**bó ya βęr sj éz βęrđáđ**
Por eso no ha venido.	**por éso no á βeníđo**
La alcoba es muy hermosa.	**la alkóβa éz mwi ęrmósa**
Así soy yo, señor.	**así sǫi̯ yó seɳǫ́r**
No puedo acompañarlos.	**nó pwéđo akǫmpaɳárlǫs**
Yo me llamo Antonio.	**yó me ʟámo antónjo**
Hay algo sobre la mesa.	**á yálgo sóβre la mésa**
No era necesario hacerlo.	**no éra neθesárjo aθęrlo**

Empezó a llorar y a gritar.	empeθo͡á ļorár ya gritár
Fernando es más alto que Eduardo.	fęrnándo͡éz más álto ke͡eđwárđo
Su hermano es médico.	sw͡ęrmáno͡éz méđiko
Ya estaba casi obscuro.	yá͡estába kasj͡o̜skúro
Mi alcoba es pequeña.	mj͡alkóba͡és pekéṉa
Si es como dice, váyase.	sj͡és komo đíθe báyase
No olvidaré sus favores.	nó̜͡o̜lbiđaré sus faƀóres
Vendo manzanas y naranjas.	béndo manθánas i naráŋxas
Y él no dijo ni una palabra.	yę́l nó đíxo nj͡úna paláƀra
Tú eres el peor de todos.	tw͡éres ęl pe͡o̜̜r đe tóđo̜s
Yo no creo que sea verdad.	yó nó kréo ke séa ƀęrđáđ
Mi amigo estaba ahí también.	mj͡amígo͡estáƀa͡ái tambjén
El triunfo fué grande y solemne	ęl trjúm̥fo fwé grándęi̯ solémne

NOTE. — The student must keep in mind that in all the words and sentences given as examples the phonetic transcription represents the typical standard Spanish

pronunciation. In many cases, however, slight variations are possible within the rules given and according to the various conditions of rapidity, slowness, familiarity, and formality of speech articulation. In the sentence *Yo no creo que sea verdad*, for example, the words *creo* and *sea* may be monosyllabic in familiar and rapid speech. Such cases of syneresis are common in familiar conversation and in poetry. Synalepha, of course, is often subject to the same conditions.

CHAPTER VIII

PHONETIC TEXTS

96. In the following phonetic texts *the most correct standard Spanish pronunciation is given in all cases and variant pronunciations even when considered correct are not given.* Syllabic division is indicated only in the first two texts. In the remaining texts syllabic division is not indicated and the student should observe carefully the question of closed and open syllables, final consonants that form syllables with the initial vowels of words that follow, etc. See §§ **76–78.** Synalepha and syneresis are represented by the sign used in previous exercises, me ha dicho **me á điĉo**, deseamos ir **deseámos ír**, and the vowels thus united should be always pronounced in one syllable. See §§ **79–83.** In the case of like vowels synalepha means, of course, contraction into one vowel, se está **se está**, § **80.** Phonic or breath groups are represented in the following manner: A double line || represents a final pause, ordinarily a pause indicated orthographically by a period (sometimes also a colon or semicolon), a pause lasting about one second. A single line | represents a pause

of about half a second, and a half line | indicates the briefest pause, one lasting about a quarter of a second.

97.

Los días de la semana

En una semana hay siete días. Los días de la semana son el domingo, el lunes, el martes, el miércoles, el jueves, el viernes y el sábado. El lunes, el martes, el miércoles, el jueves, el viernes y el sábado son días de trabajo. Los lunes, los martes, los miércoles, los jueves y los viernes vamos a la escuela. El domingo es día de descanso. Ese día vamos a la iglesia. Yo voy a la iglesia todos los domingos.

El domingo es el primer día de la semana. Es el primero. El lunes es el segundo día de la

lǫz-đí-az-đe-la-se-má-na e-nú-na-se-má-nâi̯-sjé-te-đí-as|| lǫz-đí-az-đe-la-se-má-na-só-nęl do-míŋ-go| ęl-lú-nes| ęl-már-tes| ęl mjér-ko-les| ęl xwé-bes| ęl-bjér-nez-yęl-sá-ba-đo|| ęl-lú-nes| ęl-már-tes| ęl-mjér-ko-les| ęl xwé-bes| ęl bjér-nez-yęl-sá-ba-đo| sǫn-dí-az-đe-tra-bá-xo|| lǫz-lú-nes| lǫz-már-tes| lǫz-mjér-ko-les| lǫs-xwé-be-si-lǫz-bjér-nes|bá-mo-sa-la͡es-kwé-la|| ęl-do-míŋ-go͡éz-đí-a-đe-đes-kán-so|| é-se-đí-a-bá-mo-sa-lai̯-glé-sja|| yó-bó-ya-lai̯-glé-sja-tó-đǫz-lǫz-đo-míŋ-gǫs||

ęl-do-míŋ-go͡é-sęl-pri-mér-đí-a-đe-la-se-má-na|| é-sęl-pri-mé-ro|| ęl-lú-ne-sé-sęl-se-gún-do-đí-a-đe-la-

semana y el martes es el tercero. El sábado es el último día de la semana. Yo no voy a la escuela los sábados. Los sábados por la mañana trabajo en mi casa. Por las tardes estudio o salgo a pasearme.

se-má-naˈ yęl-már-te-sé-sęl-tęr-θé-ro ||ęl-sá-ba-ðoé-se-lúl-ti-mo-dí-a-ðe-la-se-má-na|| yó-nó-bó-ya-laes-kwé-la-lọs-sá-ba-ðọs|| lọs-sá-ba-ðọs-pọr-la-ma-ɲá-na-tra-bá-xoen-mi-ká-sa|| pọr las-tár-ðe-ses-tú-ðjo-o-sál-goa-pa-seár-me||

98.

El estudio del español

e-les-tú-ðjo-ðe-les-pa-ɲọ́l

En los Estados Unidos el estudio del español es de muy grande importancia. Las dos lenguas importantes de América son el inglés y el español. El inglés es la lengua oficial de casi toda la América del Norte y el español es la lengua oficial de casi toda la Améri-

en-lo-ses-tá-ðo-su-ní-ðọsˈ-e-les-tú-ðjo-ðe-les-pa-ɲó-léz-ðe-mwí-grán-dęim-pọr-tán-θja|| laz-ðọz-léŋ-gwa-sim-por-tán-tez-ðea-mé-ri-kaˈ só-ne-liŋ-gléz-ye-les-pa-ɲọ́l|| e-liŋ-glé-séz-la-léŋ-gwao-fi-θjál-de-ká-si-tó-ða-la-mé-ri-ka-ðęl-nọ́r-teˈ ye-les-pa-ɲó-lés-la-leŋ-gwao-fi-θjál-de-ká-si-tó-ða-la-mé-ri-

ca del Sur. Las relaciones diplomáticas, intelectuales y comerciales entre las dos Américas hacen muy necesario el estudio del español en las escuelas de los Estados Unidos. Si hemos de conocer bien a los españoles y a los hispano-americanos y comprender su civilización, tenemos que estudiar su historia, su vida nacional y su modo de pensar. Para estudiar la historia, la vida y la cultura de los países españoles es de capital importancia tener un buen conocimiento de la lengua española. Para llegar a conocer a la España grande, la España del Sur. Las relaciones diplomáticas, intelectuales y comerciales entre las dos Américas hacen muy necesario el estudio del español en las escuelas de los Estados Unidos. Si hemos de conocer bien a los españoles y a los hispano-americanos y comprender su civilización, tenemos que estudiar su historia, su vida nacional y su modo de pensar. Para estudiar la historia, la vida y la cultura de los países españoles es de capital importancia tener un buen conocimiento de la lengua española. Para llegar a conocer a la España grande, la Espa-

ka-đęl-súr|| laz r̄ę-la-θjó-nez-đi-plo-má-ti-kas| in-te-lęk-twá-le-si-ko-męr-θjá-le-sen-tre-laz-đó-sa-mé-ri-kas| á-θen-mwí-ne-θe-sá-rjo͡e-les-tú-đjo-đe-les-pa-ŋó-len-la-ses-kwé-laz-đe-lo-ses-tá-đo-su-ní-đǫs|| sjé-mǫz-đe-ko-no-θę́r-ƀjé-na-lo-ses-pa-ŋó-lez-ya-lo-sis-pá-no͡a-me-ri-ká-nǫs| i-kǫm-pren-dę́r-su-θi-ƀi-li-θa-θjǫ́n| te-né-mǫs-kes-tu-đjár-swis-tó-rja| su-ƀí-đa-na-θjo-nál| i-su-mó-đo-đe-pen-sár|| pa-ra͡es-tu-đjár-la͡is-tó-rja| la-ƀí-đa͡i-la-kul-tú-ra-đe-lǫs-pa-í-ses-es-pa-ŋó-les| éz đe-ka-pi-tá-lim-pǫr-tán-θja-te-né-rúm-bwéŋ-ko-nó-θi-mjén-to-đe-la-léŋ-gwa͡es-pa-ŋóla|| pa-ra-le-gá-ra-ko-no-cé-ra-la͡es-pá-ŋa-grán-de| la͡es-pá-

ña espiritual, tenemos que estudiar a los que escriben su lengua y representan su cultura.

ŋaes-pi-ri-twál| te-némǫs-kes-tu-đjá-ra-lǫs-kes-krí-ƀen-su-léŋ-gwaį-rę-pre-sén-tan-su-kultú-ra||

99.

Refranes

řęfránes

Vale más saber que tener.

ƀále más saƀę́r' ke tenę́r||

La pereza es llave de la pobreza.

la peréθa| éz ɻáƀe đe la poƀréθa||

De la mano a la boca se pierde la sopa.

de la máno a la ƀóka| se pję́rđe la sópa||

Cada oveja con su pareja.

káđa oƀę́xa| kǫn su parę́xa||

Haz bien y no mires a quien.

áz ƀjén| i no míres a kjén||

Quien mucho abarca poco aprieta.

kjen múĉo aƀárka| póko aprjéta||

El que adelante no mira atrás se queda.

ęl ke ađelánte nó míra| atrás se kéđa||

100.

Cantares

kantáres

En enero no hay claveles porque los marchita el hielo;

en enéro no áį klaƀéles pǫrke lǫz marĉíta el ŷélo||

en tu cara los hay siempre	en tu kára los ái̯ sjémpre|
porque lo permite el cielo.	pǫrke lo pęrmíte ęl θjélo||
Tus ojos copian el día:	tus ǫ́xǫs kópjan ęl día|
los entornas, amanece;	los entǫ́rnas| amanéθe|
los abres, el sol deslumbra;	los áƀres| ęl sǫ́l dezlúmbra|
los cierras, la noche viene.	lǫs θję́r̄as| la nóĉe ƀjéne||
Aunque tengas más amores	au̯ŋke téŋgaz más amóres|
que flores tiene un almendro,	ke flóres tjéne u̯n alméndro|
ninguno te ha de querer	niŋgúno te á đe kerę́r
como yo te estoy queriendo.	komo yó te estǫ́i̯ kerjéndo||

101.

Caperucita Encarnada	**kaperuθíta eŋkarnáđa**
Una vez había en un	úna ƀéθ aƀía en úm
pueblo una niña lo más	pwéƀlo u̯na níṇa| lo máz
linda que verse puede.	línda ke ƀę́rse pwéđe||
Su madre estaba loca	su máđre estáƀa lóka
con ella, y su abuela más	kon éḷa| i sw aƀwéla máz
loca todavía. La abuela	lóka tođaƀía|| la aƀwéla
le mandó hacer una caperucita encarnada, la cual	le mando áθér una kaperuθíta eŋkarnáđa| la kwál
le sentaba tan bien que en	le sentáƀa tam bjén|ke en

todas partes la llamaban Caperucita Encarnada.

Un día su madre coció al horno unas tortas, y le dijo:

— Vé a ver cómo está tu abuela, porque me han dicho que está enferma. Llévale esta torta y esta orcita de manteca.

Caperucita Encarnada se marchó inmediatamente para ir a casa de su abuela, que vivía en otro pueblo. Al pasar por un bosque se encontró con el lobo a quien le dieron ganas de comérsela. Pero no se atrevió porque unos leñadores estaban cerca. El lobo le preguntó a la niña adónde iba, y la niña le respondió:

tóđas pártez la l̥amáƀaŋ kaperuθíta͡ eŋkarnáđa||

ún día su máđre koθjo͡ ál ǫ́rnó͡ unas tǫ́rtas| i le đíxo|

be͡ á ƀę́r kómo͡ está tw͡ aƀwéla| pǫrke me͡ án díĉo ke͡ está͡ em̥fę́rma|| l̥éƀale͡ ésta tǫ́rta| yésta͡ ǫrθíta đe mantéka||

kaperuθíta͡ eŋkarnáđa se marĉǫ́͡ i̯nmeđjátaménte| pará͡ i̯r a kása đe sw aƀwéla| ke ƀiƀía͡ en ótro pwéƀlo|| al pasár por úm bǫ́ske se͡ eŋkǫntró kon ęl lóƀo| a kjen le đjérǫŋ gánaz đe komę́rsela|| pero nó se͡ atreƀjó pǫrké͡ u̯nǫz leŋ̥ađóres estáƀan θę́rka|| ęl lóƀo le pregunto͡ á la níŋ̥a͡ ađónde íƀa| i la níŋ̥a lę r̄espǫndjó||

— Voy a ver a mi abuela y a llevarle una torta y una orcita de manteca que mi madre le envía.

— ¿ Vive muy lejos de aquí? — dijo el lobo.

— ¡ Oh ! sí — contestó Caperucita Encarnada, — pasado el molino que ves allá abajo, en la primera casa del pueblo.

— Bueno — dijo el lobo; — yo también quiero ir a verla. Yo iré por este camino y tú por ese otro, y ya veremos quien llega primero.

El lobo echó a correr con todas sus fuerzas por aquel camino, que era el más corto, y la niña se marchó por el más largo, entreteniéndose en coger avellanas,

bóya ƀér a mj a-ƀwéla| ya ḷeƀárle u̯na tǫ́rta yúna ǫrθíta đe mantéka ke mi máđre le embía||

bíƀe mwí lę́xǫz đe akí| díxo ęl lóƀo||

ó sí| kǫntestó kaperuθíta eŋkarnáđa|| pasáđo el molíno ke ƀés aḷá aƀáxo en la priméra kása đęl pwéƀlo||

bwéno| díxo ęl lóƀo| ŷó tambjén kjérǫ i̯r a ƀę́rla|| ŷǫ́ i̯ré por éste kamínǫ i̯ tú por ése ótro| i yá ƀerémǫs kjén ḷéga priméro||

ęl lóƀo eĉo á kǫr̄ę́r kǫn tóđas sus fwę́rθas por akę́l kamíno| ke éra ęl más kǫ́rto| i la níŋa se marĉó por ęl máz lárgo| entretenjéndose eŋ kǫxér aƀeḷánas|

en perseguir mariposas y en hacer ramilletes de las florecillas que encontraba al paso.

No tardó mucho el lobo en llegar a casa de la abuela. Luego que llegó, llamó: tan, tan.

— ¿ Quién es?

— Es tu nieta, Caperucita Encarnada — contestó el lobo, imitando la voz de la niña, — que te trae una torta y una orcita de manteca de parte de su madre.

La abuela, que estaba enferma en la cama, gritó:

— Levanta el picaporte.

El lobo levantó el picaporte y la puerta se abrió. Entonces se arrojó sobre la pobre mujer y la devoró en un abrir

em pęrsegír maripósas yen aθę́r r̄amiḷétez đe las floreθíḷas ke͡ eŋkontráƀa͡ al páso||

nó tarđó múĉo͡ el lóƀo͡ en ḷegár a kása đe la͡ aƀwéla|| lwégo ke ḷegó| ḷamó| tán| tán||

kjén és||

és tu njéta| kaperuθíta͡ eŋkarnáđa| kǫntesto͡ ę́l lóƀo| imitándo la ƀǫ́ẓ đe la níṇa| ke te tráe úna tǫ́rta yúna͡ ǫrθíta đe mantéka| de párte đe su máđre||

la͡ aƀwéla ke͡ estáƀa͡ em̥fę́rma͡ en la káma| gritó|

leƀánta͡ ęl pikapǫ́rte||

ęl lóƀo leƀantó͡ ęl pikapǫ́rte| i la pwę́rta se͡ aƀrjó|| entǫ́nθes se͡ ar̄ǫxó soƀre la póƀre muxę́r| i la đeƀoro͡ én ún aƀrír

y cerrar de ojos. Luego cerró la puerta y fué a acostarse en la cama de la abuela para esperar a Caperucita Encarnada.

Caperucita Encarnada llegó y llamó: tan, tan.

— ¿Quién es?

Caperucita Encarnada se asustó al oír la voz del lobo; pero creyendo que su abuela estaba acatarrada, respondió:

Es tu nieta, Caperucita Encarnada, que te trae una torta y una orcita de manteca de parte de su madre.

El lobo, dulcificando un poco su voz, le gritó:

— Levanta el picaporte.

Caperucita Encarnada levantó el picaporte y la puerta se abrió.

i θęr̄ár đe ǫ́xǫs|| lwégo θęr̄ǫ́ la pwę́rta| i fwe͡ ákǫstárse͡ en la káma đe la͡ aƀwéla| para͡ esperár a kaperuθíta͡ eŋkarnáđa||

kaperuθíta͡ eŋkarnáđa ḷegǫ́͡ i̯ ḷamó| tán| tán||

kjén és||

kaperuθíta͡ eŋkarnáđa se͡ asusto͡ ál oír la ƀǫẓ đęl lóƀo| pero kreyéndo ke sw͡ aƀwéla͡ estáƀa͡ akatar̄áđa| r̄espǫndjó|

és tu njéta| kaperuθíta͡ eŋkarnáđa |ke te tráe úna tǫ́rta yúna͡ ǫrθíta đe mantéka đe párte đe su mádre||

ęl lóƀo| dulθifikándo͡ u̯m póko su ƀǫ́ẓ le gritó|

leƀánta͡ ęl pikapǫ́rte||

kaperuθíta͡ eŋkarnáđa leƀanto͡ ę́l pikapǫ́rte| i la pwę́rta se͡ aƀrjó||

La niña entró y el lobo le dijo:

— Pon la torta y la orcita de manteca sobre la mesa y ven a acostarte conmigo.

Caperucita Encarnada fué a meterse en la cama y quedó asombrada al ver cómo estaba formada su abuela.

— Abuela, ¡ qué brazos tan largos tienes!

— ¡ Para abrazarte mejor, hija mía!

— Abuela, ¡ qué piernas tan grandes tienes!

— ¡ Para correr mejor, hija mía!

— Abuela, ¡ qué orejas más grandes tienes!

— ¡ Para oírte mejor, hija mía!

— Abuela, ¡ qué ojos más grandes tienes!

— ¡ Para verte mejor, hija mía!

la níŋa entró| yęl lóbo le đíxo|

pǫ́n la tǫ́rta i la ǫrθíta đe mantéka sobre la mésa| i bén a akǫstarte kǫnmígo||

kaperuθíta eŋkarnáđa fwe á metę́rse en la káma| i keđo ásǫmbráđa al bę́r kómo estába fǫrmáđa sw abwéla||

abwéla| ké bráθǫs tan lárgǫs tjénes||

para abraθárte męxǫ́r| íxa mía||

abwéla| ké pję́rnas taŋ grándes tjénes||

para kǫr̄ę́r męxǫ́r| íxa mía||

abwéla| ke ǫ́rę́xaz máz grándes tjénes||

para oírte męxǫ́r| íxa mía||

abwéla| ké ǫ́xǫz máz grándes tjénes||

para bę́rte męxǫ́r| íxa mía||

— Abuela, ¡ qué dientes más grandes y afilados tienes!

— ¡ Para comerte mejor, hija mía!

Y al decir estas palabras el infame lobo se arrojó sobre la niña y se la comió.

aƀwéla| ké đjéntez máz grández yafiláđǫs tjénes||

para komę́rte męxǫ́r| íxa mía||

yal deθír éstas paláƀras|el im̥fáme lóƀo se a͡rǫxó soƀre la níṉa| i se la komjó||

102.

El Cantor de la Miseria

ęl kantǫ́r đe la misérja||

En la traza, uno de tantos juglares callejeros, truhanes, desvergonzados, era el poeta avasallador de la multitud, de la multitud miserable, sufridora de todos los dolores, sin sentido del propio sufrimiento.

en la tráθa| úno đe tántǫs xugláres kaḷęxérǫs| truánes| dezƀęrgǫnθáđǫs| éra͡ ęl poéta͡ aƀasaḷađǫ́r đe la multitúđ| de la multitúđ miseráƀle| sufriđóra đe tóđǫz lǫz đolóres| sin sentíđo đęl própjo sufrimjénto||

Desde el amanecer, errante por la ciudad, atravesaba las calles principales, donde la nobleza, el poderío, el trá-

dezđe͡ el amaneθę́r| ę́r̄ánte pǫr la θjuđáđ| atraƀesáƀa las káḷes prinθipáles| dǫ́nde la noƀléθa| ęl pođerío| ęl trá-

fico mostrábanse insolentes, sin pararse a cantar una sola vez, pero al pasar lento, contemplador melancólico del expansivo bullicio, recogía en el alma indignación y tristeza.

En las calles apartadas del centro, de tenebrosas viviendas amontonadas, respiradores pestilentes de sus moradores miserables, cantaba el juglar rodeado de pobre gente, ignorante, haraposa, hambrienta; cantaba con ira santa de poeta algunas veces, otras abatido, desconsolado; Cristo humano sin divinidad de Redentor; otras veces estrofas sin sentido, pero resplandecientes de armonía, letanías de amor que penetraban el alma

fiko| mǫstráƀansę i̯nsoléntes|sim parárse a kantár úna sóla ƀéθ| pero al pasár lénto| kǫntemplađǫ́r melaŋkóliko đel espansíƀo ƀuḷíθjo| r̄ękǫxía en el álma i̯ndignaθjón i tristéθa||

en las káḷes apartáđaz đęl θéntro| de teneƀrósaz ƀiƀjéndas amontonáđas| r̄espirađóres pestiléntez đe suz morađórez miseráƀles| kantáƀa ęl xuglár r̄ǫđeáđo đe póƀre xénte| ignoránte| arapósa| ambrjénta|| kantáƀa kon íra sánta đe poéta algúnaz ƀéθes| ótras aƀatíđo| deskǫnsoláđo|| krísto u̯máno sin diƀiniđáđ đę r̄ęđentǫ́r|| ótraz ƀéθes estrófas sin sentíđo| perǫ r̄esplandeθjéntez đe armonía| letaníaz đe amǫ́r ke penetráƀan el álma

con su aroma de todos los amores, y en cuantos le escuchaban, rodeándole apretados, devoradores de las palabras, los rostros cerrados con dura expresión de triste ignorancia, se esclarecían como iluminados de súbito por interior aurora, y para siempre ungidos por la divina poesía, quedaban grabadas en su frente las santas palabras . . . justicia, piedad, esperanza.

Jamás cantó de otros amores el poeta "Cantor de la Miseria," como le llamaban todos. Dama Miseria era su dama, y nunca tuvo más fiel amador.

La hija del Rey era muy aficionada de la poesía, y aunque cien

kǫn sw͡aróma đe tóđǫz los amóres| yeŋ kwántǫz le͡eskuĉáƀan| r̄ǫđe͡ándole͡apretáđǫs| deƀorađórez đe las palábras| lǫz r̄ǫ́strǫs θęr̄áđǫs kǫn dúra͡espresjǫ́n de trístę͡i̯gnoránθja| se͡esklareθían komǫ͡i̯lumináđǫz đe súƀito por interjór au̯róra| i para sjémpre͡u̯ŋxíđǫs pǫr la điƀína po͡esía| keđáƀaŋ graƀáđas en su frénte las santas paláƀras| xustíθja| pjeđáđ| esperánθa||

xamás kantó đe͡ótros amóres ęl poéta kantǫ́r đe la misérja| komo le l̥amáƀan tóđǫs|| dáma misérja éra su đáma| i núŋka túƀo más fjél amađǫ́r||

la íxa đęl r̄ę́i̯| éra mwí afiθjonáđa đe la po͡esía| yáuŋke θjém

poetas cortesanos halagaban de continuo su vanidad de hermosa y de princesa, deseaba escuchar al poeta callejero de libre espíritu, al que satirizaba las costumbres cortesanas, al que amenazaba con ruinas y muertes a los poderosos, al que no se humillaba a la hermosura, ni al poder, ni a la riqueza, al enamorado " Cantor de la Miseria" .

Le oyó por fin y lloró al oírlo, y estaba tan hermosa llorando tristemente tristezas que nunca había sentido, que el poeta " Cantor de la Miseria " por vez primera cantó la hermosura de una mujer. Afirmaba la princesa que poeta alguno la había emocionado

poétas kǫrtesános alagáβan de kǫntínwo su βaniđáđ đǫrmósa i̯ đe prinθésa| deseáβa eskuĉár al poéta kaḷǫxéro đe líβre espíritu| al ke satiriθáβa las kǫstúmbres kǫrtesánas| al ke amenaθáβa kǫn r̃wínas i mwǫ́rtes a lǫs pođerósǫs| al ke nó se u̯miḷáβa a la ǫrmosúra| nj al pođǫ́r| nj a la r̃ikéθa| al enamoráđo kantǫ́r đe la misérja||

le oyó pǫr fín| i ḷoro ál oírlo|| yestáβa tan ǫrmósa ḷorándo tríste-ménte tristéθas ke núŋka aβía sentíđo| kǫ ǫl poéta kantǫ́r đe la misérja pǫr βéθ priméra kantó la ǫrmosúra đé u̯na muxǫ́r|| afirmáβa la prinθésa ke poéta algúno la aβía emoθjonáđo

tan dulcemente, y afirmaba el poeta que nadie como la hermosa princesa había comprendido sus canciones.

— ¡ Mal hice en escuchar a tanto poeta cortesano! ¿ Qué podían decirme sino mentiras lisonjeras? Desde hoy tú serás mi poeta preferido.

— ¡ Mal hice en cantar mis canciones a los miserables! ¿ No es mejor conmover piadosamente a los poderosos, que despertar amenazadores a los humildes? Desde hoy sólo cantaré para vos.

Y de este modo quedó el poeta al servicio de la hija del rey. Con sus colores, y bordadas las armas al pecho, sobre el corazón, le veían cabalgar al servicio de la carroza regia; los misera-

tan dúlθeménte| yafirmáƀa͡ęl poéta ke náđje komo la͡ęrmósa prinθésa aƀía kǫmprendíđo sus kanθjónes||

mál íθe͡en eskuĉár a tánto poéta kǫrtesáno|| ké pođían deθírme sino mentíraz lisǫŋxéras|| dezđe͡ǫ́i̯ tú seraz mi poéta preferíđo||

mál íθe͡eŋ kantár mis kanθjónes a lǫz miseráƀles|| no͡éz męxǫ́r kǫnmoƀę́r pjađósaménte͡a los pođerósǫs ke đespęrtár amenaθađóres a los umíldes|| dezđe͡ǫ́i̯ sólo kantaré para ƀǫ́s||

i đéste móđo keđo͡ę́l poéta͡al sęrƀíθjo đe la íxa đęl r̄ę́i̯|| kǫn sus kolóres| i ƀǫrđađaz las ármas al peĉo| soƀrę͡ęl koraθǫ́n| le ƀeíaŋ kaƀalgár al serƀíθjo đe la kar̄ǫ́θa r̄ę́xja|| lǫz miserá-

bles habían perdido a su poeta para siempre, y desde entonces si algún nuevo juglar venía a decirles: "Oídme, yo soy otro Cantor de la Miseria", pasaban de largo, desconfiados, tristes, incrédulos. . . .

¡Bah! "Cantor de la Miseria", hasta que las princesas quieran oírte.

Jacinto Benavente

ƀles aƀíam pęrđíđo͡a su poéta para sjémpre|i đezđe͡entǫ́nθes| sj͡algún nwéƀo xuglár ƀenía͡a đeθírles| oíđme| ŷó sóy ótro kantǫ́r đe la misérja| pasáƀan de lárgo| deskǫm̥fjáđǫs| tristes| iŋkréđulǫs||

bá| kantǫ́r đe la misérja| ásta ke las prinθésas kjéran oírte||

xaθínto ƀenaƀénte||

103.

Romance del Cid — **r̄ǫmánθe đęl θíđ**

Cabalga Diego Laínez al buen rey besar la mano;
consigo se los llevaba los trescientos hijosdalgo.

Entre ellos iba Rodrigo el soberbio castellano;
todos cabalgan a mula, sólo Rodrigo a caballo;
todos visten oro y seda, Rodrigo va bien armado;

kaƀálga đjégo laíneθ al ƀwén r̄ę́i̯ ƀesár la máno|
kǫnsígo se lǫz ḷeƀáƀa lǫs tresθjéntos ixǫzđálgo|

entre͡éḷos íƀa r̄ǫđrígo| ęl soƀę́rƀjo kasteḷáno|
tóđǫs kaƀálgan a múla| sólǫ r̄ǫđrígo͡a kaƀáḷo|
tóđǫz ƀísten órǫ͡i̯ séđa| r̄ǫđrígo ƀá ƀjén armáđo|

todos espadas ceñidas,	tóđos espáđas θeŋíđas|
Rodrigo estoque dorado;	r̄ǫđrígo estóke đoráđo|
todos con sendas varicas,	tóđǫs kǫn séndaz ƀaríkas|
Rodrigo lanza en la mano;	r̄ǫđrígo lánθa en la máno|
todos guantes olorosos,	tóđǫz gwántes olorósǫs|
Rodrigo guante mallado;	r̄ǫđrígo gwánte maḷáđo|
todos sombreros muy ricos,	tóđǫs sǫmbrérǫz mwí r̄íkǫs|
Rodrigo casco afilado,	r̄ǫđrígo kásko afiláđo|
y encima del casco lleva	yenθíma đęl kásko ḷéƀa|
un bonete colorado.	úm bonéte koloráđo||
Andando por su camino,	andándo pǫr su kamíno|
unos con otros hablando,	únǫs kon ótros aƀlándo|
allegados son a Burgos;	aḷegáđǫs són a ƀúrgǫs|
con el rey se han encontrado.	kon ęl r̄ę́i̯ se án eŋkǫntráđo||
Los que vienen con el rey	lǫs ke ƀjéneŋ kon ęl r̄ę́i̯
entre sí van razonando;	entre sí ƀan r̄aθonándo|
unos lo dicen de quedo,	únǫz lo đíθen de kéđo|
otros lo van preguntando:	ótrǫz lo ƀám preguntándo|
— Aquí viene entre esta gente	akí ƀjéne entre ésta xénte
quien mató al conde Lozano.	kjen mato ál kǫ́nde loθáno||
Como lo oyera Rodrigo,	komo lo oyéra r̄ǫđrígo|

en hito los ha mirado;
en íto los á miráđo|

con alta y soberbia voz
kon álta i̯ soƀe̯rƀja ƀo̯θ

de esta manera ha hablado:
de ésta manéra á aƀláđo|

— Si hay alguno entre vosotros,
sj á yalgúno entre ƀosótro̯s|

su pariente o adeudado,
su parjénte o ađeu̯đáđo

que le pese de su muerte,
ke le pése đe su mwé̯rte|

salga luego a demandallo;
sálga lwégo a đemandál̯o|

yo se lo defenderé,
yó se lo đefenderé|

quiera a pie, quiera a caballo.
kjéra a pjé| kjéra a kaƀál̯o||

Todos responden a una:
tóđo̯z r̄espó̯nden a úna|

— Demándelo su pecado.
demándelo su pekáđo||

Todos se apearon juntos
tóđo̯s se apeáro̯ŋ xuntǫs

para al rey besar la mano;
para al r̄é̯i̯ ƀesár la máno|

Rodrigo solo quedó
r̄o̯đrígo sólo keđó

encima de su caballo.
enθíma đe su kaƀál̯o||

Entonces habló su padre,
entǫ́nθes aƀló su páđre|

bien oiréis lo que ha hablado:
bjen o̯i̯ré̯i̯s lo ke á aƀláđo|

— Apeáos vos, mi hijo,
apeáo̯z ƀǫ́s| mi íxo|

besaréis al rey la mano;
besaré̯i̯s al r̄é̯i̯ la máno|

porque él es vuestro señor
po̯rke él éz ƀwéstro seɲǫ́r|

vos, hijo, sois su vasa- llo.	bǫ́s¦ ixo¦ sǫ́i̯s su ƀasá- l̯o||
Desque Rodrigo esto oyó,	deskę r̄ǫđrígo ésto oyó¦
sintióse más agraviado;	sintjóse más agraƀjáđo|
las palabras que responde	las paláƀras kę r̄espǫ́nde
son de hombre muy eno- jado:	sǫn de ǫ́mbre mwí enǫ- xáđo|
—Si otro me lo dijera,	si ótro me lo đixéra¦
ya me lo hubiera pagado;	yá me lo u̯ƀjéra pagáđo|
mas por mandarlo vos, padre,	mas pǫr mandárlo ƀǫ́s¦ páđre¦
yo lo haré de buen grado.	yo lo aré đe ƀweŋ gráđo||
Ya se apeaba Rodrigo	yá se apeáƀa r̄ǫđrígo
para al rey besar la ma- no;	para al r̄ę́i̯ ƀesár la má- no|
al hincar de la rodilla,	al iŋkár đe la r̄ǫđíl̯a
el estoque se ha arran- cado.	el estőke se á ar̄aŋ- káđo||
Espantóse de esto el rey,	espantóse désto ęl r̄ę́i̯
y dijo como turbado:	i díxo komo turƀáđo|
— Quítate, Rodrigo, allá,	kítate r̄ǫđrígo al̯á|
quítateme allá, diablo,	kítateme al̯á điáƀlo|
que tienes el gesto de hombre,	ke tjénes ęl xésto đe ǫ́mbre
y los hechos de león bravo.	i los éĉǫz đe leǫ́m bráƀo||

Como Rodrigo esto oyó,
apriesa pide el caballo;
con una voz alterada,
contra el rey así ha hablado:
— Por besar mano de rey
no me tengo por honrado;
porque la besó mi padre
me tengo por afrentado.
En diciendo estas palabras,
salido se ha del palacio;
consigo se los tornaba
los trescientos hijosdalgo;
si bien vinieron vestidos,
volvieron mejor armados;
y si vinieron en mulas,
todos vuelven en caballos.

komǫ r̄ǫđrígo ésto oyó|
aprjésa píđe ęl kaƀáļo|
kon úna ƀóθ alteráđa
kǫntra ęl r̄ę́ļ asjá a aƀláđo
pǫr ƀesár máno đę r̄ę́ļ
nó me téŋgo por ǫnr̄áđo|
pǫrke la ƀesó mi páđre
me téŋgo por afrentáđo||
en diθjéndo éstas paláƀras
salíđo se á đęl paláθjo|
kǫnsígo se lǫs tǫrnáƀa
lǫs tresθjéntos ixǫzđálgo||
si ƀjém binjérǫm bestíđǫs|
bǫlƀjérǫn męxór armáđǫs|
i si ƀinjéron en múlas
tóđǫz ƀwę́lƀen eŋ kaƀáļǫs||

CHAPTER IX

PHONETIC TRANSCRIPTIONS OF THE THREE REGULAR CONJUGATIONS AND THE CARDINAL AND ORDINAL NUMBERS

104.

Las tres conjugaciones regulares	las trés kǫŋxugaθjónez r̄ęguláres
Primera conjugación	priméra kǫŋxugaθjǫ́n
Infinitivo	im̯finitíƀo
hablar	aƀlár
Indicativo	indikatíƀo
Presente	presénte
hablo	áƀlo
hablas	áƀlas
habla	áƀla
hablamos	aƀlámǫs
habláis	aƀlái̯s
hablan	áƀlan
Pasado descriptivo o imperfecto	pasáđo đeskríptíƀo ǫ͡ i̯mpęrfę́kto
hablaba	aƀláƀa
hablabas	aƀláƀas
hablaba	aƀláƀa
hablábamos	aƀláƀamǫs
hablabais	aƀláƀai̯s
hablaban	aƀláƀan

Las tres conjugaciones regulares	**las trés kǫŋxuɡaθjónez r̄ęguláres**
Primera conjugación	**priméra kǫŋxuɡaθjǫ́n**
Pasado absoluto o pretérito	**pasáđo͡ aƀsolúto o pretérito**
hablé	**aƀlé**
hablaste	**aƀláste**
habló	**aƀló**
hablamos	**aƀlámǫs**
hablasteis	**aƀlástęi̯s**
hablaron	**aƀlárǫn**
Futuro	**futúro**
hablaré	**aƀlaré**
hablarás	**aƀlarás**
hablará	**aƀlará**
hablaremos	**aƀlarémǫs**
hablaréis	**aƀlaré̯i̯s**
hablarán	**aƀlarán**
Condicional	**kǫndiθjonál**
hablaría	**aƀlaría**
hablarías	**aƀlarías**
hablaría	**aƀlaría**
hablaríamos	**aƀlaríamǫs**
hablaríais	**aƀlaríai̯s**
hablarían	**aƀlarían**

Las tres conjugaciones regulares	**las trés kǫŋxugaθjónez r̥ęguláres**
Primera conjugación	**priméra kǫŋxugaθjǫ́n**
Subjuntivo	**suƀxuntíƀo**
Presente	**presénte**
hable	**áƀle**
hables	**áƀles**
hable	**áƀle**
hablemos	**aƀlémǫs**
habléis	**aƀlę̂is**
hablen	**áƀlen**
Pasado, primera forma	**pasáđo priméra fǫ́rma**
hablara	**aƀlára**
hablaras	**aƀláras**
hablara	**aƀlára**
habláramos	**aƀláramǫs**
hablarais	**aƀlárai̯s**
hablaran	**aƀláran**
Pasado, segunda forma	**pasáđo segúnda fǫ́rma**
hablase	**aƀláse**
hablases	**aƀláses**
hablase	**aƀláse**
hablásemos	**aƀlásemǫs**
hablaseis	**aƀláse̯i̯s**
hablasen	**aƀlásen**
Imperativo	**imperatíƀo**
habla	**áƀla**
hablad	**aƀláđ**

Las tres conjugaciones regulares	**las trés kǫŋxugaθjónez r̥ęguláres**
Segunda conjugación	**segúnda kǫŋxugaθjǫ́n**
Infinitivo	**iṃfinitíb̥o**
ceder	**θeđ̥ér**
Indicativo	**indikatíb̥o**
Presente	**presénte**
cedo	**θéđ̥o**
cedes	**θéđ̥es**
cede	**θéđ̥e**
cedemos	**θeđ̥émǫs**
cedéis	**θeđ̥ę́i̯s**
ceden	**θéđ̥en**
Pasado descriptivo o imperfecto	**pasá̭đo đeskriptíb̥o o̯ i̯mpęrfę́kto**
cedía	**θeđ̥ía**
cedías	**θeđ̥ías**
cedía	**θeđ̥ía**
cedíamos	**θeđ̥íamǫs**
cedíais	**θeđ̥íai̯s**
cedían	**θeđ̥ían**

Note. — The student should bear in mind that throughout these conjugations the phonetic transcriptions indicate the pronunciation of isolated forms. In connected discourse all initial and final consonants and vowels are subject, of course, to the various changes involved in phonetic syllabication, §§ **10**, **76–78**, synalepha, §§ **79–83**, syneresis, § **84**, and other phenomena already discussed.

Las tres conjugaciones regulares	las trés kǫŋxugaθjónez r̥ęguláres
Segunda conjugación	segúnda kǫŋxugaθjǫ́n
Pasado absoluto o pretérito	pasáđo absolúto o pretérito
cedí	θeđí
cediste	θeđíste
cedió	θeđjó
cedimos	θeđímǫs
cedisteis	θeđísteis
cedieron	θeđjéron
Futuro	futúro
cederé	θeđeré
cederás	θeđerás
cederá	θeđerá
cederemos	θeđerémǫs
cederéis	θeđeréis
cederán	θeđerán
Condicional	kǫndiθjonál
cedería	θeđería
cederías	θeđerías
cedería	θeđería
cederíamos	θeđeríamǫs
cederíais	θeđeríais
cederían	θeđerían

Las tres conjugaciones regulares	**las trés koŋxugaθjónez r̄eguláres**
Segunda conjugación	**segúnda koŋxugaθjǫ́n**
Subjuntivo	**suƀxuntíƀo**
Presente	**presénte**
ceda	**θéđa**
cedas	**θéđas**
ceda	**θéđa**
cedamos	**θeđámǫs**
cedáis	**θeđáis̰**
cedan	**θéđan**
Pasado, primera forma	**pasáđo priméra fǫ́rma**
cediera	**θeđjéra**
cedieras	**θeđjéras**
cediera	**θeđjéra**
cediéramos	**θeđjéramǫs**
cedierais	**θeđjérais̰**
cedieran	**θeđjéran̂**
Pasado, segunda forma	**pasádo segúnda fǫ́rma**
cediese	**θeđjése**
cedieses	**θeđjéses**
cediese	**θeđjése**
cediésemos	**θeđjésemǫs**
cedieseis	**θeđjéseis̰**
cediesen	**θeđjésen**
Imperativo	**imperatíƀo**
cede	**θéđe**
ceded	**θeđéđ**

Las tres conjugaciones regulares	**las trés kǫŋxugaθjónez r̄ęguláres**
Tercera conjugación	**tę́rθéra kǫŋxugaθjǫ́n**
Infinitivo	**im̯finitíƀo**
vivir	[1] **biƀír**
Indicativo	**indikatíƀo**
Presente	**presénte**
vivo	[1] **bíƀo**
vives	**bíƀes**
vive	**bíƀe**
vivimos	**biƀímos**
vivís	**biƀís**
viven	**bíƀen**
Pasado descriptivo o imperfecto	**pasáđo đeskríptíƀo ǫ͡ i̯mpęrfę́kto**
vivía	[1] **biƀía**
vivías	**biƀías**
vivía	**biƀía**
vivíamos	**biƀíamǫs**
vivíais	**biƀíai̯s**
vivían	**biƀían**

[1] These initial consonants are pronounced as explosives between pauses (initial in the phonic group). If the words are pronounced in rapid succession and with no pauses, all these consonants, with the exception of the initial consonant of the first form in each tense,

Las tres conjugaciones regulares	**las trés kǫŋxugaθjónez rẹ̈guláres**
Tercera conjugación	**tẹrθéra kǫŋxugaθjǫ́n**
Pasado absoluto o pretérito	**pasáđo aƀsolúto o pretérito**
viví	[1] **biƀí**
viviste	**biƀiste**
vivió	**biƀjó**
vivimos	**biƀímǫs**
vivisteis	**biƀístẹ̈is**
vivieron	**biƀjéron**
Futuro	**futúro**
viviré	[1] **biƀiré**
vivirás	**biƀirás**
vivirá	**biƀirá**
viviremos	**biƀirémǫs**
viviréis	**biƀiréis**
vivirán	**biƀirán**
Condicional	**kǫndiθjonál**
viviría	[1] **biƀiría**
vivirías	**biƀirías**
viviría	**biƀiría**
viviríamos	**biƀiríamǫs**
viviríais	**biƀiríais**
vivirían	**biƀirían**

may be pronounced as continuants: **bíƀo ƀíƀez ƀíƀe**, etc., **biƀiré ƀiƀiráz ƀiƀirá**, etc. See also page 122.

Las tres conjugaciones regulares	**las trés kǫŋxugaθjónez r̄ęguláres**
Tercera conjugación	**tęrθéra kǫŋxugaθjǫ́n**
Subjuntivo	**suƀxuntíƀo**
Presente	**presénte**
viva	[1] **bíƀa**
vivas	**bíƀas**
viva	**bíƀa**
vivamos	**biƀámǫs**
viváis	**biƀái̯s**
vivan	**bíƀan**
Pasado, primera forma	**pasáđo priméra fǫ́rma**
viviera	[1] **biƀjéra**
vivieras	**biƀjéras**
viviera	**biƀjéra**
viviéramos	**biƀjéramǫs**
vivierais	**biƀjérai̯s**
vivieran	**biƀjéran**
Pasado, segunda forma	**pasádo segúnda fǫ́rma**
viviese	[1] **biƀjése**
vivieses	**biƀjéses**
viviese	**biƀjése**
viviésemos	**biƀjésemǫs**
vivieseis	**biƀjéseį̯s**
viviesen	**biƀjésen**
Imperativo	**imperatíƀo**
vive	[1] **bíƀe**
vivid	**biƀíđ**

105.

Los números cardinales	lǫz númerǫs karđináles
1 uno	úno
2 dos	[1] dǫ́s
3 tres	trés
4 cuatro	kwátro
5 cinco	θíŋko
6 seis	sę̟́is
7 siete	sjéte
8 ocho	óĉo
9 nueve	nwéƀe
10 diez	[1] djéθ
11 once	ǫ́nθe
12 doce	[1] dóθe
13 trece	tréθe
14 catorce	katǫ́rθe
15 quince	kínθe
16 dieciséis	[1] djeθisę̟́is
17 diecisiete	[1] djeθɪsjéte
18 dieciocho	[1] djeθjóĉo
19 diecinueve	[1] djeθinwéƀe
20 veinte	[1] bę̟́inte
21 veintiuno	[1] bę̟intjúno
22 veintidós	[1] bę̟intiđǫ́s
23 veintitrés	[1] bę̟intitrés

[1] These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

Los números cardinales	lǫz númerǫ́s karđináles
24 veinticuatro	[1] bę̯intikwátro
25 veinticinco	[1] bę̯intiθíŋko
26 veintiséis	[1] bę̯intisę́i̯s
27 veintisiete	[1] bę̯intisjéte
28 veintiocho	[1] bę̯intjóĉo
29 veintinueve	[1] bę̯intinwéƀe
30 treinta	tręi̯nta
31 treinta y uno	tręi̯nta yúno
32 treinta y dos	tręi̯ntai̯ đós
33 treinta y tres	tręi̯ntai̯ trés
34 treinta y cuatro	tręi̯ntai̯ kwátro
35 treinta y cinco	tręi̯ntai̯ θíŋko
36 treinta y seis	tręi̯ntai̯ sę́i̯s
37 treinta y siete	tręi̯ntai̯ sjéte
38 treinta y ocho	tręi̯nta yóĉo
39 treinta y nueve	tręi̯ntai̯ nwéƀe
40 cuarenta	kwarenta
41 cuarenta y uno	kwarenta yúno
50 cincuenta	θiŋkwénta
60 sesenta	sesénta
70 setenta	seténta
80 ochenta	oĉénta
90 noventa	noƀénta
100 ciento	θjénto
101 ciento uno	θjénto úno

[1] These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

1000 mil	**míl**
2000 dos mil	[1] **dǫ́z mil**
mil quinientos ochenta y tres	**míl kinjéntos oĉéntai̯ trés**
un millón seiscientos mil	**un mil̥ǫ́n sę́i̯sθjéntǫs míl**

106.

Los números ordinales	**lǫz números ǫrđináles**
primero	**priméro**
segundo	**segúndo**
tercero	**tęrθéro**
cuarto	**kwárto**
quinto	**kínto**
sexto	**sésto**
séptimo	**sétimo**
octavo	**ǫktáƀo**
noveno	**noƀéno**
décimo	[1] **déθimo**
undécimo	**undéθimo**
duodécimo	[1] **dwođéθimo**
décimo tercero	[1] **deθimo tęrθéro**
décimo cuarto	[1] **deθimo kwárto**
décimo quinto	[1] **deθimo kínto**
vigésimo	[1] **bixésimo**
centésimo	**θentésimo**
milésimo	**milésimo**

[1] These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

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